A Magic World

An Anthology of Poetry

Millicent Thompson

A Magic World

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A Magic World

AN ANTHOLOGY OF POETRY

with

LESSONS IN POETRY

by

Margery Gordon

High School of Commerce, New York City

and

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DECORATIONS BY

Decie Merwin

New York

D. Appleton-Century Company

Incorporated

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PRINTED IN THE UNITED STATES OF AMERICA

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Yale University Press, for "Portrait of a Boy" from *Young Adventure* by Stephen Vincent Benét; and "Thrushes" from *Blue Smoke* by Karle Wilson Baker.

Morris Abel Beer, for "Candles Divine" from *Street Lamps,* published by Harold Vinal.

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Theodosia Garrison, for "The Shepherd Who Stayed" from *As the Larks Rise,* published by G. P. Putnam's Sons.

Edmund Leamy, for "Three Tarry Men" and "The Ticket Agent."

John S. McGroarty, for "The King's Highway."

Jeannette Marks, for "To Some Philadelphia Sparrows" from *Willow Pollen,* published by the Four Seas Co.

Lew Sarett, for "Wind in the Pine" from *The Box of God,* published by Henry Holt & Company.

Daniel Sargent, for "Courtesy."

Harry B. Smith, for "The Armourer's Song" from *Stage Lyrics.*

Frances Shaw, for "Who Loves the Rain."

Winifred Welles Shearer, for "White Fear."

Charles Erskine Scott Wood, for "First Snow" from *Poems from the Ranges,* published by Gelber and Lilienthal, Inc.

The Atlantic Monthly, for "Courtesy" by Daniel Sargent.

The Bookman (London), and its editor, St. John Adcock, for "The Circus Clown," by John Ferguson.

The Churchman, for "The Spirit of the Birch" by Rev. Arthur Ketchum.

Contemporary Verse, for "Counters" by Elizabeth J. Coatsworth.

Harper's Magazine, for "The Ticket Agent" by Edmund Leamy.

The Saturday Review of Literature, for "On a Night of Snow" by Elizabeth J. Coatsworth.

The Spectator (London), for "A Prayer for a Little Home" by Florence Bone; and for "Shops" by Winifred Letts.

The New York Times, for "The Wistful One" by Abigail Cresson.

To the following whom they were unable to reach the Editors acknowledge their indebtedness for poems included in this anthology: Margaret Barrington, Edwin Curran, Bernard Raymund, and the holder of the copyright of E. Nesbit.

Preface

Boy and girls beginning the study of poetry should be made to realize that poetry is an imaginative record of their own world of experience. If the poems that they read first are such as reflect their own life and interests, a good deal of the prejudice against poetry that seems to be inherent in the minds of students of early high-school age can be banished.

Boys and girls at this age revel in stirring tales of heroism, patriotism, and adventure. People of their everyday life—the grocery man, the laundry man, the florist at the corner—are of interest to them. They like cats and dogs and other pets and animals. Birds and trees and flowers are part of their experience in the park or in the country. The city with its traffic, travel in trains and ships, stir their imagination. And, too, at this period of adolescence many students are beginning to think of the meaning of things, and to formulate a shy philosophy. When boys and girls discover that all these things are the material of poetry, poetry does not seem to them such an artificial or inexplicable subject.

With these ideas in mind we have chosen for junior high-school students the poems of *A Magic World*. It will be seen that the groups of the book reflect the varied interests of students of this age. We have omitted many of the traditional so-called "old favorites," which in our experience are outside the interest or beyond the understanding of junior students. Most of the poems, we have tested with our own classes so that we know that they hold an appeal for beginners in poetry. We regret that restrictions of copyright have made it impossible to include other favorites of youth such as the poems of James Whitcomb Riley.

Any explanation necessary to the spirit of a poem we have included with our questions. We have purposely omitted notes of strictly informational character that any dictionary can supply. We believe that poetry is primarily an imaginative not a factual study. It may be said of it very truly "the letter killeth but the spirit giveth life." After all one need not know where Ratisbon is to catch the spirit of "Incident of the French Camp," and no knowledge of the location of Tartary will enable a student to follow the delightful flight of Walter de la Mare's imagination in the poem of that name.

For each poem we have developed a lesson. If the teacher desires, each lesson may be put directly into the hands of the pupils as an assignment. The questions in these lessons are not scattered and unrelated. Each lesson is a unified whole developed, in so far as space permitted, as we should develop it in our own classrooms.

Where the thought of a poem is too difficult or involved to be brought out by questions, we have often "talked" a portion of the poem thus bridging difficult parts. Poems for instance such as Shelley's "Cloud" or Blake's "Tiger" have a haunting music and an elusive imagery that have a decided charm for beginners in poetry though there is much in them that they cannot yet understand. With such poems our method is to "talk" the more difficult parts and so point our questions to the lines that are within the students' comprehension. It will be noted that discussion in a technical way of the qualities of verse is omitted. We feel it to be out of place in a junior text. We have, however, stressed again and again, as they occurred in various poems, the essentials of poetry—imagery, beauty of diction, and music. In this way we have tried to impress on students, the qualities they should look for in any poem. We have tried also, by frequent repetition of a poet's name in our questions, to associate a poem with

its author. We feel that extended biographical notes are not necessary at this stage of the students' development.

Through the poems and methods which we are presenting in this book, we find that we have been able to make junior students enjoy poetry. We hope other teachers may have equally satisfying results with this same material.

Margery Gordon
Marie B. King

Dear Girls and Boys:

Through these poems you may enter the magic world that poets are able to create for us.

In our fairy-tale days we all enjoyed the wizards and magicians who, with their golden wands, could transform pumpkins into chariots, and frogs into fairy princes. Now the poet is a magician whose imagination is the wand with which he transforms the world for us. He does not really change a thing to something it is not, but he gives to it new meaning. He has the power denied to ordinary mortals to see beauty in all things. He makes magic with words so that through these words we see the beauty that he sees.

If a thing is obviously beautiful, he makes its beauty more apparent. He impresses it on our minds so that a cloud, a sunset, or daffodils in the wind linger long in our memories. And things that seem ugly, he makes glamorous because he is sensitive to beauty of which most of us are unaware. Through the power of his imagination and the beauty of his expression, he is able to flash this beauty to us. The odd thing is that we, ourselves, might discern all that the poet sees but, until he opens our eyes, we are often blind.

A poet can be thrilled by the story of some hero or of a brave deed. Then he will sing the story to us in such a stirring manner that we share his thrill. When he laughs at the humorous aspects of people or things, we are led to laugh with him, and he moves us to sorrow with his tears.

And, too, the poet sees not only physical beauty but the more lasting loveliness of the spirit. Everything in

the universe has meaning to him and this he reveals to us. To borrow the words of a very great poet, he

> "Finds tongues in trees, books in the running brooks
> Sermons in stones and good in everything."

So you will find when you learn to read poetry that the poet is more truly a magician than any of the genii of the fairy tales. He paints pictures with words. He creates music with the rhythm of his lines. He illuminates everyday existence with the radiance of his imagination. In short, he makes of life a wondrous adventure in a magic world.

MARGERY GORDON
MARIE B. KING

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FAR AWAY
AND LONG AGO

THE BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

ALFRED TENNYSON

ANNABEL LEE

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In the kingdom by the sea,
But we loved with a love that was more than love,
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulcher
In this kingdom by the sea.

The angels not half so happy in heaven,
Went envying her and me;
Yes! that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love was stronger by far than the love
Of those who were older than we,
Of many far wiser than we;

And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of beautiful Annabel Lee:

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In the sepulcher there by the sea,
In her tomb by the sounding sea.

EDGAR ALLAN POE

THE GREEN GNOME

Ring, sing! ring, sing! pleasant Sabbath bells!
Chime, rhyme! chime rhyme! through the dales and dells!
Rhyme, ring! chime, sing! pleasant Sabbath bells!
Chime, sing! rhyme, ring! over fields and fells!

And I gallop'd and I gallop'd on my palfrey white as milk,
My robe was of the sea-green woof, my serk was of the silk,
My hair was golden yellow, and it floated to my shoe,
My eyes were like two harebells bathed in shining drops of dew;

My palfrey never stopping, made a music sweetly blent
With the leaves of autumn dropping all around me as I went;

And I heard the bells grow fainter, far behind me peal
and play
Fainter, fainter, fainter, fainter till they seemed to die
away;

And beside a silver runnel, on a lonely heap of sand,
I saw a green Gnome sitting, with his cheek upon his
hand.
Then he started up to see me, and he ran with cry and
bound,
And drew me from my palfrey white, and set me on
the ground;
O crimson, crimson were his locks, his face was green
to see,
But he cried, "O light-haired lassie, you are bound to
marry me!"

He clasped me 'round the middle small, he kissed me on
the cheek
He kissed me once, he kissed me twice—but I could not
stir or speak
He kissed me twice, he kissed me thrice—but when he
kissed again
I called aloud upon the name of Him who died for men!

Ring, sing! ring, sing! pleasant Sabbath bells!
Chime, rhyme! chime rhyme! through the dales and
dells!
Rhyme, ring! chime, sing! pleasant Sabbath bells!
Chime, sing! rhyme, ring! over fields and fells!

O faintly, faintly, faintly, calling men and maids to pray
So faintly, faintly, faintly, rang the bells afar away;
And as I named the Blessed Name, as in our need we can,
The ugly green, green Gnome became a tall and comely
man:

His hands were white, his head was gold, his eyes were
black as sloes,
His tunic was of scarlet woof, and silken was his hose.
A pensive light from Faëryland still linger'd on his cheek
His voice was like the running brook, when he began to
speak;

"O you have cast away the charm my step-dame put on
me,
Seven years I dwelt in Faëryland, and you have set me
free
O I will mount thy palfrey white, and ride to kirk with
thee,
And by those sweetly shining eyes, we twain will
wedded be."

Back we gallop'd, never stopping, he before, and I behind
And the autumn leaves were dropping, red and yellow
in the wind,
And the sun was shining clearer, and my heart was high
and proud
As nearer—nearer nearer rang the kirk-bells sweet and
loud,
And we saw the kirk before us, as we trotted down the
fells,
And nearer, clearer, o'er us rang the welcome of the
bells!

Ring, sing! ring, sing! pleasant Sabbath bells!
Chime, rhyme! chime rhyme! through the dales and
dells!
Rhyme, ring! chime, sing! pleasant Sabbath bells!
Chime, sing! rhyme, ring! over fields and dells!

ROBERT BUCHANAN

THE ABBOT OF INISFALEN

I

The Abbot of Inisfalen
Awoke ere dawn of day;
Under the dewy green leaves
Went he forth to pray.

The lake around his island
Lay smooth and dark and deep,
And, wrapt in a misty stillness,
The mountains were all asleep.

Low kneel'd the Abbot Cormac,
When the dawn was dim and gray;
The prayers of his holy office
He faithfully 'gan say.

Low kneel'd that holy Abbot
When the dawn was waxing clear;
And he pray'd with loving kindness
For his convent brethren dear.

Low kneel'd that blessed Abbot,
When the dawn was waxing bright;
He pray'd a great prayer for Ireland,
He pray'd with all his might.

Low kneel'd that good old father,
While the sun began to dart;
He pray'd a prayer for all mankind,
He pray'd it from his heart.

II

The Abbot of Inisfalen
Arose upon his feet;
He heard a small bird singing,
And, oh, but it sung sweet!

He heard a white bird singing well
Within a holly-tree;
A song so sweet and happy
Never before heard he.

It sung upon a hazel,
It sung upon a thorn;
He had never heard such music
Since the hour that he was born.

It sung upon a sycamore,
It sung upon a briar;
To follow the song and hearken
This Abbot could never tire.

Till at last he well bethought him
He might no longer stay;
So he bless'd the little white singing-bird
And gladly went his way.

III

But when he came to his Abbey walls,
He found a wondrous change;
He saw no friendly faces there,
For every face was strange.

They strange spoke unto him
And he heard from all and each
The foreign tone of the Sassenach
Not wholesome Irish speech.

Then the oldest monk came forward,
In Irish tongue spake he:
"Thou wearest the holy Augustine's dress,
And who hath given it to thee?"

"I wear the holy Augustine's dress,
And Cormac is my name,
The Abbot of this good Abbey
By grace of God I am.

"I went forth to pray, at the dawn of day;
And when my prayers were said,
I hearkened awhile to a little bird
That sung above my head."

The monks to him made answer,
"Two hundred years have gone o'er,
Since our Abbot Cormac went through the gate,
And never was heard of more.

"Matthias now is our Abbot,
And twenty have passed away.
The stranger is lord of Ireland;
We live in an evil day."

IV

"Now give me absolution;
For my time is come," said he.
And they gave him absolution
As speedily as might be.

Then close, outside the window,
The sweetest song they heard
That ever yet since the world began
Was uttered by any bird.

The monks looked out and saw the bird
Its feathers all white and clean;
And there in a moment, beside it,
Another white bird was seen.

Those two they sung together,
Waved their white wings, and fled;
Flew aloft, and vanished;
But the good old man was dead.

They buried his blessed body
Where lake and greensward meet;
A carven cross above his head,
A holly-bush at his feet;

Where spreads the beautiful water
To gay or cloudy skies,
And the purple peaks of Killarney
From ancient woods arise.

WILLIAM ALLINGHAM

KING ROBERT OF SICILY

Robert of Sicily, brother of Pope Urbane
And Valmond, Emperor of Allemaine,
Appareled in magnificent attire,
With retinue of many a knight and squire,
On St. John's eve, at vespers, proudly sat
And heard the priests chant the Magnificat.
And as he listened, o'er and o'er again
Repeated, like a burden or refrain,
He caught the words, "*Deposuit potentes*
De sede, et exaltavit humiles";

And slowly lifting up his kingly head
He to a learned clerk beside him said,

"What mean these words?" The clerk made answer meet,
"He has put down the mighty from their seat,
And has exalted them of low degree."
Thereat King Robert muttered scornfully,
" 'Tis well that such seditious words are sung
Only by priests and in the Latin tongue;
For unto priests and people be it known,
There is no power can push me from my throne!"
And leaning back, he yawned and fell asleep,
Lulled by the chant monotonous and deep.

When he awoke, it was already night;
The church was empty, and there was no light,
Save where the lamps, that glimmered few and faint,
Lighted a little space before some saint.
He started from his seat and gazed around,
But saw no living thing and heard no sound.
He groped towards the door, but it was locked;
He cried aloud, and listened, and then knocked,
And uttered awful threatenings and complaints,
And imprecations upon men and saints.
The sounds re-echoed from the roof and walls
As if dead priests were laughing in their stalls!

At length the sexton, hearing from without
The tumult of the knocking and the shout,
And thinking thieves were in the house of prayer,
Came with his lantern, asking, "Who is there?"
Half choked with rage, King Robert fiercely said,
"Open: 'tis I, the King! Art thou afraid?"
The frightened sexton, muttering, with a curse,
"This is some drunken vagabond, or worse!"
Turned the great key and flung the portal wide;
A man rushed by him at a single stride,
Haggard, half naked, without hat or cloak,
Who neither turned, nor looked at him, nor spoke,
But leaped into the blackness of the night,
And vanished like a specter from his sight.

Robert of Sicily, brother of Pope Urbane
And Valmond, Emperor of Allemaine,
Despoiled of his magnificent attire,
Bare-headed, breathless, and besprent with mire,
With sense of wrong and outrage desperate,
Strode on and thundered at the palace gate;
Rushed through the court-yard, thrusting in his rage
To right and left each seneschal and page,
And hurried up the broad and sounding stair,
His white face ghastly in the torches' glare.
From hall to hall he passed with breathless speed;
Voices and cries he heard, but did not heed,
Until at last he reached the banquet-room,
Blazing with light, and breathing with perfume.

There on the dais sat another king,
Wearing his robes, his crown, his signet-ring,
King Robert's self in features, form, and height,
But all transfigured with angelic light!
It was an Angel; and his presence there
With a divine effulgence filled the air,
An exaltation, piercing the disguise,
Though none the hidden Angel recognize.

A moment speechless, motionless, amazed,
The throneless monarch on the Angel gazed,
Who met his looks of anger and surprise
With the divine compassion of his eyes;
Then said, "Who art thou? and why com'st thou here?"
To which King Robert answered, with a sneer,
"I am the King, and come to claim my own
From an impostor, who usurps my throne!"
And suddenly, at these audacious words,
Up sprang the angry guests, and drew their swords;
The Angel answered, with unruffled brow,
"Nay, not the King, but the King's Jester, thou

Henceforth shalt wear the bells and scalloped cape,
And for thy counsellor shalt lead an ape;
Thou shalt obey my servants when they call,
And wait upon my henchmen in the hall!"

Deaf to King Robert's threats and cries and prayers,
They thrust him from the hall and down the stairs;
A group of tittering pages ran before,
And as they opened wide the folding-door,
His heart failed, for he heard, with strange alarms,
The boisterous laughter of the men-at-arms,
And all the vaulted chamber roar and ring
With the mock plaudits of "Long live the King!"

Next morning, waking with the day's first beam,
He said within himself, "It was a dream!"
But the straw rustled as he turned his head,
There were the cap and bells beside his bed,
Around him rose the bare, discolored walls,
Close by, the steeds were champing in their stalls,
And in the corner, a revolting shape,
Shivering and chattering sat the wretched ape.
It was no dream; the world he loved so much
Had turned to dust and ashes at his touch!

Days came and went; and now returned again
To Sicily the old Saturnian reign;
Under the Angel's governance benign
The happy island danced with corn and wine,
And deep within the mountain's burning breast
Enceladus, the giant, was at rest.

Meanwhile King Robert yielded to his fate,
Sullen and silent and disconsolate.
Dressed in the motley garb that Jesters wear,
With looks bewildered and a vacant stare,

Close shaven above the ears, as monks are shorn,
By courtiers mocked, by pages laughed to scorn,
His only friend the ape, his only food
What others left,—he still was unsubdued.
And when the Angel met him on his way,
And half in earnest, half in jest, would say,
Sternly, though tenderly, that he might feel
The velvet scabbard held a sword of steel,
"Art thou the King?" the passion of his woe
Burst from him in resistless overflow,
And, lifting high his forehead, he would fling
The haughty answer back, "I am, I am the King!"

Almost three years were ended; when there came
Ambassadors of great repute and name
From Valmond, Emperor of Allemaine,
Unto King Robert, saying that Pope Urbane
By letter summoned them forthwith to come
On Holy Thursday to his city of Rome.
The Angel with great joy received his guests,
And gave them presents of embroidered vests,
And velvet mantles with rich ermine lined,
And rings and jewels of the rarest kind.
Then he departed with them o'er the sea
Into the lovely land of Italy,
Whose loveliness was more resplendent made
By the mere passing of that cavalcade,
With plumes, and cloaks, and housings, and the stir
Of jeweled bridle and of golden spur.
And lo! among the menials, in mock state,
Upon a piebald steed, with shambling gait,
His cloak of fox-tails flapping in the wind,
The solemn ape demurely perched behind,
King Robert rode, making huge merriment
In all the country towns through which they went.

The Pope received them with great pomp, and blare
Of bannered trumpets, on Saint Peter's square,

Giving his benediction and embrace,
Fervent, and full of apostolic grace.
While with congratulations and with prayers
He entertained the Angel unawares,
Robert, the Jester, bursting through the crowd,
Into their presence rushed, and cried aloud,
"I am the King! Look, and behold in me
Robert, your brother, King of Sicily!
This man, who wears my semblance to your eyes,
Is an impostor in a King's disguise.
Do you not know me? does no voice within
Answer my cry, and say we are akin?"
The Pope in silence, but with troubled mien,
Gazed at the Angel's countenance serene;
The Emperor, laughing, said, "It is strange sport
To keep a madman for thy Fool at court!"
And the poor, baffled Jester in disgrace
Was hustled back among the populace.

In solemn state the Holy Week went by,
And Easter Sunday gleamed upon the sky;
The presence of the Angel, with its light,
Before the sun rose, made the city bright,
And with new fervor filled the hearts of men,
Who felt that Christ indeed had risen again.

Even the Jester, on his bed of straw,
With haggard eyes the unwonted splendor saw,
He felt within a power unfelt before,
And, kneeling humbly on his chamber floor,
He heard the rushing garments of the Lord
Sweep through the silent air, ascending heavenward.

And now the visit ending, and once more
Valmond returning to the Danube's shore,
Homeward the Angel journeyed, and again
The land was made resplendent with his train,

Flashing along the towns of Italy
Unto Salerno, and from there by sea.
And when once more within Palermo's wall,
And, seated on the throne in his great hall,
He heard the Angelus from convent towers,
As if the better world conversed with ours,
He beckoned to King Robert to draw nigher,
And with a gesture bade the rest retire;
And when they were alone, the Angel said,
"Art thou the King?" Then bowing down his head,
King Robert crossed both hands upon his breast,
And meekly answered him: "Thou knowest best!
My sins as scarlet are; let me go hence,
And in some cloister's school of penitence,
Across those stones, that pave the way to heaven,
Walk barefoot, till my guilty soul is shriven!"

The Angel smiled, and from his radiant face
A holy light illumined all the place,
And through the open window, loud and clear,
They heard the monks chant in the chapel near,
Above the stir and tumult of the street:
"He has put down the mighty from their seat,
And has exalted them of low degree!"
And through the chant a second melody
Rose like the throbbing of a single string:
"I am an Angel, and thou art the King!"

King Robert, who was standing near the throne,
Lifted his eyes, and lo! he was alone!
But all appareled as in days of old,
With ermined mantle and with cloth of gold;
And when his courtiers came, they found him there
Kneeling upon the floor, absorbed in silent prayer.

HENRY WADSWORTH LONGFELLOW

THE BOY AND THE ANGEL

Morning, evening, noon and night,
"Praise God!" sang Theocrite.

Then to his poor trade he turned,
Whereby the daily meal was earned.

Hard he labored, long and well;
O'er his work the boy's curls fell.

But ever, at each period,
He stopped and sang, "Praise God!"

Then back again his curls he threw,
And cheerful turned to work anew.

Said Blaise, the listening monk, "Well done;
I doubt not thou art heard, my son:

"As well as if thy voice today
Were praising God, the Pope's great way.

"This Easter Day, the Pope at Rome
Praises God from Peter's dome."

Said Theocrite, "Would God that I
Might praise him that great way, and die!"

Night passed, day shone,
And Theocrite was gone.

With God a day endures alway,
A thousand years are but a day.

God said in heaven, "Nor day nor night
Now brings the voice of my delight."

Then Gabriel, like a rainbow's birth,
Spread his wings and sank to earth;

Entered, in flesh, the empty cell,
Lived there, and played the craftsman well;

And morning, evening, noon, and night,
Praised God in place of Theocrite.

And from a boy, to youth he grew:
The man put off the stripling's hue:

The man matured and fell away
Into the season of decay:

And ever o'er the trade he bent,
And ever lived on earth content.

(He did God's will; to him, all one
If on the earth or in the sun.)

God said, "A praise is in mine ear;
There is no doubt in it, no fear:

"So sing old worlds, and so
New worlds that from my footstool go.

"Clearer loves sound other ways:
I miss my little human praise."

Then forth sprang Gabriel's wings, off fell
The flesh disguise, remained the cell.

'Twas Easter Day: he flew to Rome,
And paused above Saint Peter's dome.

In the tiring-room close by
The great outer gallery,

With his holy vestments dight,
Stood the new Pope, Theocrite:

And all his past career
Came back upon him clear,

Since when, a boy, he plied his trade,
Till on his life the sickness weighed;

And in his cell, when death drew near,
An angel in a dream brought cheer:

And raising from the sickness drear
He grew a priest, and now stood here.

To the East with praise he turned,
And on his sight the angel burned.

I bore thee from thy craftsman's cell,
And set thee here; I did not well.

"Vainly I left my angel-sphere,
Vain was thy dream of many a year.

"Thy voice's praise seemed weak; it dropped—
Creation's chorus stopped!

"Go back and praise again
The early way, while I remain.

"With that weak voice of our disdain,
Take up creation's pausing strain.

"Back to the cell and poor employ:
Resume the craftsman and the boy!"

Theocrite grew old at home;
A new Pope dwelt in Peter's dome.

One vanished as the other died:
They sought God side by side.

ROBERT BROWNING

LADY CLARE

It was the time when lilies blow
And clouds are highest up in air,
Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare.

I trow they did not part in scorn;
Lovers long-betroth'd were they;
They two will wed the morrow morn;
God's blessing on the day!

"He does not love me for my birth,
Nor for my lands so broad and fair;
He loves me for my own true worth,
And that is well," said Lady Clare.

In there came old Alice the nurse,
Said, "Who was this that went from thee?"
"It was my cousin," said Lady Clare;
"Tomorrow he weds with me."

"O, God be thank'd!" said Alice the nurse,
"That all comes round so just and fair;
Lord Ronald is heir of all your lands,
And you are not the Lady Clare."

"Are ye out of your mind, my nurse, my nurse?"
Said Lady Clare, "that ye speak so wild?"
"As God's above," said Alice the nurse,
"I speak the truth: you are my child.

"The old Earl's daughter died at my breast;
I speak the truth, as I live by bread!
I buried her like my own sweet child,
And put my child in her stead."

"Falsely, falsely have ye done,
O mother," she said, "if this be true,
To keep the best man under the sun
So many years from his due."

"Nay now, my child," said Alice the nurse,
But keep the secret for your life,
And all you have will be Lord Ronald's,
When you are man and wife."

"If I'm a beggar born," she said,
"I will speak out, for I dare not lie.
Pull off, pull off, the brooch of gold,
And fling the diamond necklace by."

"Nay, now, my child," said Alice the nurse,
"But keep the secret all ye can."
She said, "Not so; but I will know
If there be any faith in man."

"Nay now, what faith?" said Alice the nurse,
"The man will cleave unto his right."
"And he shall have it," the lady replied,
"Tho' I should die tonight."

"Yet give one kiss to your mother dear!
Alas, my child, I sinn'd for thee."
"O mother, mother, mother," she said,
"So strange it seems to me.

"Yet here's a kiss for my mother dear,
My mother dear, if this be so,

And lay your hand upon my head,
And bless me, mother, ere I go."

She clad herself in a russet gown,
She was no longer Lady Clare;
She went by dale, and she went by down,
With a single rose in her hair.

The lily-white doe Lord Ronald had brought
Leapt up from where she lay,
Dropt her head in the maiden's hand,
And follow'd her all the way.

Down stept Lord Ronald from his tower:
"O Lady Clare, you shame your worth!
Why come you drest like a village maid,
That art the flower of the earth?"

"If I came drest like a village maid,
I am but as my fortunes are;
I am a beggar born," she said,
"And not the Lady Clare."

"Play me no tricks," said Lord Ronald,
"For I am yours in word and deed.
Play me no tricks," said Lord Ronald,
"Your riddle is hard to read."

O and proudly stood she up!
Her heart within her did not fail;
She look'd into Lord Ronald's eyes,
And told him all her nurse's tale.

He laugh'd a laugh of merry scorn;
He turn'd, and kiss'd her where she stood:
"If you are not the heiress born,
And I," said he, "the next in blood—

"If you are not the heiress born
And I," said he, "the lawful heir,
We two will wed tomorrow morn,
And you shall still be Lady Clare."

ALFRED TENNYSON

THE LADY OF SHALOTT

PART I

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-tower'd Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
Flowing down to Camelot.
Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle embowers
The Lady of Shalott.

By the margin, willow-veil'd
Slide the heavy barges trail'd
By slow horses; and unhail'd
The shallop flitteth silken-sail'd
Skimming down to Camelot:

But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
The Lady of Shalott?

Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly,
Down to tower'd Camelot:
And by the moon the reaper weary,
Piling sheaves in uplands airy,
Listening, whispers " 'Tis the fairy
Lady of Shalott."

PART II

There she weaves by night and day
A magic web with colors gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott.

And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot:
There the river eddy whirls,
And there the surly village-churls,
And the red cloaks of market-girls,
Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
  Goes by to tower'd Camelot:
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
  The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights
  And music, went to Camelot:
Or when the moon was overhead,
Came two young lovers lately wed;
"I am half sick of shadows," said
  The Lady of Shalott.

PART III

A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
The sun came dazzling thro' the leaves,
And flamed upon the brazen greaves
  Of bold Sir Lancelot.
A red-cross knight forever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
  Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle bells rang merrily
  As he rode down to Camelot:

And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armor rung,
Beside remote Shalott.

All in the blue unclouded weather
Thick-jewel'd shone the saddle-leather,
The helmet and the helmet-feather
Burn'd like one burning flame together,
As he rode down to Camelot.
As often thro' the purple night,
Below the starry clusters bright,
Some bearded meteor, trailing light,
Moves over still Shalott.

His broad clear brow in sunlight glow'd;
On burnish'd hooves his war-horse trode;
From underneath his helmet flow'd
His coal-black curls as on he rode,
As he rode down to Camelot.
From the bank and from the river
He flash'd into the crystal mirror,
"Tirra lirra," by the river
Sang Sir Lancelot.

She left the web, she left the loom,
She made three paces thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
"The curse is come upon me," cried
The Lady of Shalott.

PART IV

In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining
  Over tower'd Camelot;
Down she came and found a boat
Beneath a willow left afloat,
And round about the prow she wrote
  The Lady of Shalott.

And down the river's dim expanse
Like some bold seër in a trance,
Seeing all his own mischance—
With a glassy countenance
  Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
  The Lady of Shalott.

Lying, robed in snowy white
That loosely flew to left and right—
The leaves upon her falling light—
Thro' the noises of the night
  She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
  The Lady of Shalott.

Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
  Turn'd to tower'd Camelot.

For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
  The Lady of Shalott.

Under tower and balcony,
By garden-wall and gallery,
A gleaming shape she floated by,
Dead-pale between the houses high,
  Silent into Camelot.
Out upon the wharfs they came,
Knight and burgher, lord and dame,
And round the prow they read her name,
  The Lady of Shalott.

Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they cross'd themselves for fear,
  All the knights of Camelot:
But Lancelot mused a little space;
He said, "She has a lovely face;
God in his mercy lend her grace,
  The Lady of Shalott."

ALFRED TENNYSON

THE BOWMAN

It's jolly to play at Make-Believe
And think what you might have been:
An Anglo-Norman aristocrat
With his feudal this and his feudal that;
A stern Crusader, tough and tanned,
Jogging along to the Holy Land;
A Roundhead trooper, spick and span,
Yeoman, Knight or Javelin man.

But best of the bunch, as it seems to me,
The jolliest fellow of all was he
Who covered the whole of his six foot three
In a suit of Lincoln green.

Foemen knew the twang of his bow
And bowed them down at the patter
Of dropping arrows, designed to put
The fear of the Lord in Horse and Foot,
(You'll hear them still wherever you look,
Hissing about in the history book).
But only the laughing bowmen knew
Just where they'd go and what they'd do
And often enough a Knight would find
A hole in his front—and one behind—
And the mess it made of his peace of mind
Was hardly a laughing matter.

HUGH CHESTERMAN

THE ARMOURER'S SONG

Let hammer on anvil ring,
And the forge fire brightly shine;
Let wars rage still,
While I work with a will
At this peaceful trade of mine.
The sword is a weapon to conquer fields;
I honour the man who shakes it:
But naught is the lad who the broad-sword wields
Compared to the lad who makes it.

Clang! Clang! Clang!

Then huzzah for the anvil, the forge, and the sledge!
Huzzah for the sparks that fly!
If I had a cup I would straightway pledge
The armourer—that is I!

Let others of glory sing,
As they struggle in glory's quest;
Let them wave their brands
In their mailéd hands,
While the sword smites shield and crest,
Oh, war is a trade I have not essayed,
Though goodliest fame attends it.
I sing of the one who, when fight is done,
Takes every good sword and mends it.

Clang! Clang! Clang!

Then huzzah for the valiant, the squire, or the knight
Who loveth the battle-cry!
But here's to the swordsman that maketh them fight,
The armourer—that is I!

HARRY BACHE SMITH

THE BELL OF ATRI

At Atri in Abruzzo, a small town
Of ancient Roman date, but scant renown,
One of those little places that have run
Half up the hill, beneath a blazing sun,
And then sat down to rest, as if to say,
"I climb no farther upward, come what may,"—
The Re Giovanni, now unknown to fame,
So many monarchs since have borne the name,
Had a great bell hung in the market-place,
Beneath a roof, projecting some small space
By way of shelter from the sun and rain.
Then rode he through the streets with all his train,
And, with the blast of trumpets loud and long,
Made proclamation, that whenever wrong
Was done to any man, he should but ring
The great bell in the square, and he, the King,

Would cause the Syndic to decide thereon.
Such was the proclamation of King John.

How swift the happy days in Atri sped,
What wrongs were righted, need not here be said.
Suffice it that, as all things must decay,
The hempen rope at length was worn away,
Unravelled at the end, and, strand by strand,
Loosened and wasted in the ringer's hand,
Till one, who noted this in passing by,
Mended the rope with braids of briony,
So that the leaves and tendrils of the vine
Hung like a votive garland at a shrine.

By chance it happened that in Atri dwelt
A knight, with spur on heel and sword in belt,
Who loved to hunt the wild-boar in the woods,
Who loved his falcons with their crimson hoods,
Who loved his hounds and horses, and all sports
And prodigalities of camps and courts;—
Loved, or had loved them; for at last, grown old,
His only passion was the love of gold.

He sold his horses, sold his hawks and hounds,
Rented his vineyards and his garden-grounds,
Kept but one steed, his favorite steed of all,
To starve and shiver in a naked stall,
And day by day sat brooding in his chair,
Devising plans how best to hoard and spare.

At length he said: "What is the use or need
To keep at my own cost this lazy steed,
Eating his head off in my stables here,
When rents are low and provender is dear?
Let him go feed upon the public ways;
I want him only for the holidays."

So the old steed was turned into the heat
Of the long, lonely, silent, shadeless street;
And wandered in suburban lanes forlorn,
Barked at by dogs, and torn by brier and thorn.

One afternoon, as in that sultry clime
It is the custom in the summer time,
With bolted doors and window-shutters closed,
The inhabitants of Atri slept or dozed;
When suddenly upon their senses fell
The loud alarm of the accusing bell!
The Syndic started from his deep repose,
Turned on his couch, and listened, and then rose
And donned his robes, and with reluctant pace
Went panting forth into the market-place,
Where the great bell upon its cross-beams swung,
Reiterating with persistent tongue,
In half-articulate jargon, the old song:
"Some one hath done a wrong, hath done a wrong!"

But ere he reached the belfry's light arcade
He saw, or thought he saw, beneath its shade,
No shape of human form of woman born,
But a poor steed dejected and forlorn,
Who with uplifted head and eager eye
Was tugging at the vines of briony.
"Domeneddio!" cried the Syndic straight,
"This is the Knight of Atri's steed of state!
He calls for justice, being sore distressed,
And pleads his cause as loudly as the best."

Meanwhile from street and lane a noisy crowd
Had rolled together like a summer cloud,
And told the story of the wretched beast
In five-and-twenty different ways at least,
With much gesticulation and appeal
To heathen gods, in their excessive zeal.

The Knight was called and questioned; in reply
Did not confess the fact, did not deny;
Treated the matter as a pleasant jest,
And set at naught the Syndic and the rest,
Maintaining, in an angry undertone,
That he should do what pleased him with his own.

And thereupon the Syndic gravely read
The proclamation of the King; then said:
"Pride goeth forth on horseback grand and gay,
But cometh back on foot, and begs its way;
Fame is the fragrance of heroic deeds,
Of flowers of chivalry and not of weeds!
These are familiar proverbs; but I fear
They never yet have reached your knightly ear.
What fair renown, what honor, what repute
Can come to you from starving this poor brute?
He who serves well and speaks not, merits more
Than they who clamor loudest at the door.
Therefore the law decrees that as this steed
Served you in youth, henceforth you shall take heed
To comfort his old age, and to provide
Shelter in stall, and food and field beside."

The Knight withdrew abashed; the people all
Led home the steed in triumph to his stall.
The King heard and approved, and laughed in glee,
And cried aloud: "Right well it pleaseth me!
Church-bells at best but ring us to the door;
But go not in to mass; my bell doth more:
It cometh into court and pleads the cause
Of creatures dumb and unknown to the laws;
And this shall make, in every Christian clime,
The Bell of Atri famous for all time."

HENRY WADSWORTH LONGFELLOW

THE HIGHWAYMAN [1]

PART ONE

I

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding—
  Riding—riding—
The highwayman came riding, up to the old inn door.

II

He'd a French cocked hat on his forehead, a bunch of lace at his chin,
A coat of the claret velvet, and breeches of brown doe-skin;
They fitted with never a wrinkle: his boots were up to the thigh!
And he rode with a jeweled twinkle,
  His pistol butts a-twinkle,
His rapier hilt a-twinkle, under the jeweled sky.

III

Over the cobbles he clattered and clashed in the dark inn yard,
And he tapped with his whip on the shutters, but all was locked and barred;
He whistled a tune to the window, and who should be waiting there

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But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love knot into her long black hair.

IV

And dark in the dark old inn yard a stable-wicket creaked
Where Tim the ostler listened; his face was white and peaked;
His eyes were hollows of madness, his hair like moldy hay,
But he loved the landlord's daughter,
The landlord's red-lipped daughter,
Dumb as a dog he listened, and he heard the robber say—

V

"One kiss, my bonny sweetheart, I'm after a prize tonight,
But I shall be back with the yellow gold before the morning light;
Yet, if they press me sharply, and harry me through the day,
Then look for me by moonlight,
Watch for me by moonlight,
I'll come to thee by moonlight, though hell should bar the way."

VI

He rose upright in the stirrups; he scarce could reach her hand,
But she loosened her hair i' the casement! His face burned like a brand
As the black cascade of perfume came tumbling over his breast;

And he kissed its waves in the moonlight,
(Oh, sweet black waves in the moonlight!)
Then he tugged at his rein in the moonlight, and galloped away to the West.

PART TWO

I

He did not come in the dawning; he did not come at noon;
And out o' the tawny sunset, before the rise o' the moon,
When the road was a gypsy's ribbon, looping the purple moor,
A redcoat troop came marching—
Marching—marching—
King George's men came marching, up to the old inn door.

II

They said no word to the landlord, they drank his ale instead,
But they gagged his daughter and bound her to the foot of her narrow bed;
Two of them knelt at her casement, with muskets at their side!
There was death at every window;
And hell at one dark window;
For Bess could see, through her casement, the road that *he* would ride.

III

They had tied her up to attention, with many a sniggering jest;
They had bound a musket beside her, with the barrel beneath her breast!
"Now keep good watch!" and they kissed her.
She heard the dead man say

Look for me by moonlight;
Watch for me by moonlight;
I'll come to thee by moonlight, though hell should bar the way!

IV

She twisted her hands behind her; but all the knots held good!
She writhed her hands till her fingers were wet with sweat or blood!
They stretched and strained in the darkness, and the hours crawled by like years,
Till, now, on the stroke of midnight,
Cold on the stroke of midnight,
The tip of one finger touched it! The trigger at least was hers!

V

The tip of one finger touched it; she strove no more for the rest!
Up, she stood up to attention, with the barrel beneath her breast.
She would not risk their hearing; she would not strive again;
For the road lay bare in the moonlight;
Blank and bare in the moonlight;
And the blood of her veins in the moonlight throbbed to her love's refrain.

VI

Tlot-tlot; tlot-tlot! Had they heard it? The horse-hoofs ringing clear;
Tlot-tlot, tlot-tlot, in the distance! Were they deaf that they did not hear?
Down the ribbon of moonlight, over the brow of the hill,

The highwayman came riding,
  Riding—riding!
The redcoats looked to their priming! She stood up,
  straight and still!

VII

Tlot-tlot, in the frosty silence! *Tlot-tlot,* in the echoing
  night!
Nearer he came and nearer! Her face was like a light!
Her eyes grew wide for a moment; she drew one last
  deep breath,
Then her finger moved in the moonlight,
  Her musket shattered the moonlight,
Shattered her breast in the moonlight and warned him—
  with her death.

VIII

He turned; he spurred to the Westward; he did not
  know who stood . .
Bowed, with her head o'er the musket, drenched with
  her own red blood!
Not till the dawn he heard it, and slowly blanched to
  hear
How Bess, the landlord's daughter,
  The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and died in
  the darkness there.

IX

Back, he spurred like a madman, shrieking a curse to
  the sky,
With the white road smoking behind him, and his rapier
  brandished high!
Blood-red were his spurs i' the golden noon; wine-red
  was his velvet coat;

When they shot him down on the highway,
Down like a dog on the highway,
And he lay in his blood on the highway, with the bunch of lace at his throat.

. . . . . .

x

And still of a winter's night, they say, when the wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy seas,
When the road is a ribbon of moonlight over the purple moor,
A highwayman comes riding—
Riding—riding—
A highwayman comes riding, up to the old inn door.

xi

Over the cobbles he clatters and clangs in the dark inn yard;
And he taps with his whip on the shutters, but all is locked and barred;
He whistles a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love knot into her long black hair.

Alfred Noyes

LOCHINVAR

Oh, young Lochinvar is come out of the west,
Through all the wide Border his steed was the best;
And save his good broadsword he weapons had none.

He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone;
He swam the Eske river where ford there was none;
But, ere he alighted at Netherby gate,
The bride had consented, the gallant came late;
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby hall,
'Mong bridesmen and kinsmen and brothers and all:
Then spoke the bride's father, his hand on his sword
(For the poor craven bridegroom said never a word),
"Oh, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied;—
Love swells like the Solway, but ebbs like its tide;
And now I am come, with this lost love of mine
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up:
He quaffed off the wine, and he threw down the cup.
She looked down to blush, and she looked up to sigh,
With a smile on her lips and a tear in her eye.
He took her soft hand ere her mother could bar,—
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume;

And the bride-maidens whispered, "'Twere better by far
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reached the hall door and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone, over bank, bush, and scaur!
They'll have fleet steeds that follow!" quoth young Lochinvar.

There was mounting 'mong Græmes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran;
There was racing and chasing on Cannobie Lee;
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

SIR WALTER SCOTT

LORD ULLIN'S DAUGHTER

A chieftain, to the Highlands bound,
Cries, "Boatman, do not tarry!
And I'll give thee a silver pound
To row us o'er the ferry."—

"Now who be ye, would cross Lochgyle,
This dark and stormy water?"
"Oh, I'm the chief of Ulva's isle,
And this Lord Ullin's daughter.—

"And fast before her father's men
Three days we've fled together,
For should he find us in the glen,
My blood would stain the heather.

"His horsemen hard behind us ride;
Should they our steps discover,
Then who will cheer my bonny bride
When they have slain her lover?"

Out spoke the hardy Highland wight,
"I'll go, my chief—I'm ready:—
It is not for your silver bright,
But for your winsome lady:

"And by my word! the bonny bird
In danger shall not tarry;
So though the waves are raging white
I'll row you o'er the ferry."—

By this the storm grew loud apace,
The water-wraith was shrieking;
And in the scowl of heaven each face
Grew dark as they were speaking.

But still as wilder blew the wind,
And as the night grew drearer,
Adown the glen rode armèd men,
Their trampling sounded nearer.—

"O haste thee, haste!" the lady cries,
"Though tempests round us gather;
I'll meet the raging of the skies,
But not an angry father."—

The boat has left a stormy land,
A stormy sea before her,—

When, oh! too strong for human hand,
The tempest gather'd o'er her.—

And still they row'd amidst the roar
Of waters fast prevailing:
Lord Ullin reach'd that fatal shore,
His wrath was changed to wailing.

For, sore dismay'd, through storm and shade,
His child he did discover:—
One lovely hand she stretch'd for aid,
And one was round her lover.

"Come back! come back!" he cried in grief,
"Across this stormy water:
And I'll forgive your Highland chief,
My daughter!—oh, my daughter!"—

'Twas vain: the loud waves lash'd the shore,
Return or aid preventing:—
The waters wild went o'er his child,
And he was left lamenting.

THOMAS CAMPBELL

THE LEAP OF ROUSHAN BEG

Mounted on Kyrat strong and fleet,
His chestnut steed with four white feet,
Roushan Beg, called Kurroglou,
Son of the road, and bandit chief,
Seeking refuge and relief,
Up the mountain pathway flew.

Such was Kyrat's wondrous speed,
Never yet could any steed
Reach the dust-cloud in his course.

More than maiden, more than wife,
More than gold and next to life
  Roushan the Robber loved his horse.

In the land that lies beyond
Erzeroum and Trebizond,
  Garden-girt his fortress stood;
Plundered khan, or caravan
Journeying north from Koordistan,
  Gave him wealth and wine and food.

Seven hundred and fourscore
Men at arms his livery wore,
  Did his bidding night and day.
Now, through regions all unknown,
He was wandering, lost, alone,
  Seeking without guide his way.

Suddenly the pathway ends,
Sheer the precipice descends,
  Loud the torrent roars unseen;
Thirty feet from side to side
Yawns the chasm; on air must ride
  He who crosses this ravine.

Following close in his pursuit,
At the precipice's foot,
  Reyhan the Arab of Orfah
Halted with his hundred men,
Shouting upward from the glen,
  "La Illáh illa Alláh!"

Gently Roushan Beg caressed
Kyrat's forehead, neck, and breast;
  Kissed him upon both his eyes;

Sang to him in his wild way,
As upon the topmost spray
Sings a bird before it flies.

"O my Kyrat, O my steed,
Round and slender as a reed,
Carry me this peril through!
Satin housings shall be thine,
Shoes of gold, O Kyrat mine,
O thou soul of Kurroglou!

"Soft thy skin as silken skein,
Soft as woman's hair thy mane,
Tender are thine eyes and true;
All thy hoofs like ivory shine,
Polished bright; O life of mine,
Leap, and rescue Kurroglou!"

Kyrat, then, the strong and fleet,
Drew together his four white feet,
Paused a moment on the verge,
Measured with his eye the space,
And into the air's embrace
Leaped as leaps the ocean surge.

As the ocean surge o'er sand
Bears a swimmer safe to land,
Kyrat safe his rider bore;
Rattling down the deep abyss
Fragments of the precipice
Rolled like pebbles on the shore.

Roushan's tasseled cap of red
Trembled not upon his head,
Careless sat he and upright
Neither hand nor bridle shook,
Nor his head he turned to look,
As he galloped out of sight.

Flash of harness in the air,
Seen a moment like the glare
  Of a sword drawn from its sheath;
Thus the phantom horseman passed,
And the shadow that he cast
  Leaped the cataract underneath.

Reyhan the Arab held his breath
While this vision of life and death
  Passed above him. "Allahu!"
Cried he. "In all Koordistan
Lives there not so brave a man
  As this Robber Kurroglou!"

HENRY WADSWORTH LONGFELLOW

BRUCE'S ADDRESS TO HIS ARMY AT BANNOCKBURN

Scots, wha hae wi' Wallace bled,
Scots, wham Bruce has aften led,
Welcome to your gory bed
  Or to victorie!

Now's the day, and now's the hour:
See the front o' battle lour,
See approach proud Edward's power—
  Chains and slaverie!

Wha will be a traitor knave?
Wha can fill a coward's grave?
Wha sae base as be a slave?—
  Let him turn, and flee!

Wha for Scotland's King and Law
Freedom's sword will strongly draw,

Freeman stand or freeman fa',
Let him follow me!

By Oppression's woes and pains,
By your sons in servile chains,
We will drain our dearest veins
But they shall be free!

Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!
Let us do, or die!

ROBERT BURNS

CAVALIER TUNES

I. MARCHING ALONG

Kentish Sir Byng stood for his King,
Bidding the crop-headed Parliament swing:
And, pressing a troop unable to stoop
And see the rogues flourish and honest folk droop,
Marched them along, fifty score strong,
Great-hearted gentlemen, singing this song.

God for King Charles! Pym and such carles
To the Devil that prompts 'em their treasonous parles!
Cavaliers, up! Lips from the cup,
Hands from the pasty, nor bite take nor sup
Till you're—

Chorus—Marching along, fifty score strong,
Great-hearted gentlemen, singing this song.

Hampden to hell, and his obsequies knell.
Serve Hazelrig, Fiennes, and young Harry as well

England, good cheer! Rupert is near!
Kentish and loyalists, keep we not here,

Chorus—Marching along, fifty score strong,
Great-hearted gentlemen, singing this song.

Then God for King Charles! Pym and his snarls
To the Devil that pricks on such pestilent carles!
Hold by the right, you double your might;
So, onward to Nottingham, fresh for the fight,

Chorus—March we along, fifty score strong,
Great-hearted gentlemen, singing this song.

II. BOOT AND SADDLE

I

Boot, saddle, to horse, and away!
Rescue my castle before the hot day
Brightens to blue from its silvery gray,

Chorus—Boot, saddle, to horse, and away!

II

Ride past the suburbs, asleep as you'd say;
Many's the friend there, will listen and pray
"God's luck to gallants that strike up the lay—

Chorus—Boot, saddle, to horse, and away!

III

Forty miles off, like a roebuck at bay,
Flouts castle Brancepeth the Roundheads' array:
Who laughs, "Good fellows ere this, by my fay,

Chorus—Boot, saddle, to horse, and away!

IV

Who? My wife Gertrude; that, honest and gay,
Laughs when you talk of surrendering, "Nay!
I've better counsellors; what counsel they?

Chorus—Boot, saddle, to horse, and away!

ROBERT BROWNING

THE CAVALIER'S ESCAPE

Trample! trample! went the roan,
  Trap! trap! went the gray;
But pad! *pad!* PAD! like a thing that was mad,
  My chestnut broke away.
It was just five miles from Salisbury town,
  And but one hour to day.

Thud! thud! came on the heavy roan,
  Rap! rap! the mettled gray;
But my chestnut mare was of blood so rare
  That she showed them all the way.
Spur on! spur on!—I doffed my hat,
  And wished them all good-day.

They splashed through miry rut and pool,—
  Splintered through fence and rail;
But chestnut Kate switched over the gate,—
  I saw them droop and trail.
To Salisbury town—but a mile of down,
  Once over this brook and rail.

Trap! trap! I heard their echoing hoofs
  Past the walls of mossy stone;
The roan flew on at a staggering pace,

But blood is better than bone.
I patted old Kate, and gave her the spur,
For I knew it was all my own.

But trample! trample! came their steeds,
And I saw their wolf's eyes burn;
I felt like a royal hart at bay,
And made me ready to turn.
I looked where highest grew the may,
And deepest arched the fern.

I flew at the first knave's sallow throat;
One blow, and he was down.
The second rogue fired twice, and missed;
I sliced the villain's crown,—
Clove through the rest, and flogged brave Kate,
Fast, fast to Salisbury town!

Pad! pad! they came on the level sward,
Thud! thud! upon the sand,—
With a gleam of swords and a burning match,
And a shaking of flag and hand;
But one long bound, and I passed the gate,
Safe from the canting band.

WALTER THORNBURY

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch, as the gatebolts undrew;
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest
And into the midnight we galloped abreast.

Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our
place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

'Twas moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear;
At Boom, a great yellow star came out to see;
At Düffeld, 'twas morning as plain as could be;
And from Mecheln church-steeple we heard the half-
chime,
So, Joris broke silence with, "Yet there is time!"

At Aershot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence—ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groaned; and cried Joris, "Stay spur!
Your Roos galloped bravely, the fault's not in her,
We'll remember at Aix"—for one heard the quick
wheeze
Of her chest, saw the stretched neck and staggering
knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.

So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff.
Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!"

"How they'll greet us!"—and all in a moment his roan
Rolled neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

Then I cast loose my buffcoat, each holster let fall,
Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

And all I remember is—friends flocking round
As I sat with his head 'twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent.

ROBERT BROWNING

YANKEE DOODLE

Father and I went down to camp
Along with Captain Goodin';
And there we see the men and boys
As thick as hasty puddin'.

And there we see a thousand men,
As rich as 'Squire David,
And what they wasted every day
I wish it could be savèd.

The 'lasses they eat every day
Would keep our house a winter
They have so much that I'll be bound,
They eat whene'er they've a mind ter.

And there we see a swamping gun
As big as log of maple
Upon a deuced little cart
A load for father's cattle.

And every time they shoot it off
It takes a horn of powder
And makes a noise like father's gun
Only a nation louder.

I went as nigh to one myself
As Siah's underpinning;
And father went as nigh again
I thought the deuce was in him.

Cousin Simon grew so bold
I thought he would have cocked it;
It scared me so I shrinked it off
And hung by father's pocket.

And Captain Davis had a gun,
He kind of clapped his hand on 't,
And stuck a crooked stabbing-iron
Upon the little end on 't.

And there I see a pumpkin shell
As big as mother's basin;
And every time they touched it off,
They scampered like the nation.

I see a little barrel, too,
The heads were made of leather,
They knocked upon 't with little clubs
To call the folks together.

And there was Captain Washington
And gentlefolks about him,
They says he's grown so tarnal proud
He will not ride without 'em.

He had got on his meeting clothes
And rode a strapping stallion
And gave his orders to the men—
I guess there was a million.

The flaming ribbons on his hat
They looked so tearing fine ah,
I wanted peskily to get
To give to my Jemima.

And then I see a snarl of men
A-digging graves, they told me
So tarnal long, so tarnal deep
They 'tended they should hold me.

It scared me so I hooked it off,
Nor stopped, as I remember,

Nor turned about, till I got home
Locked up in mother's chamber.

Chorus

Yankee Doodle, keep it up
Yankee Doodle, dandy.
Mind the music and the step
And with the girls be handy.

EDWARD BANGS (?)

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon:
A mile or so away,
On a little mound, Napoleon
Stood on our storming-day;
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perhaps he mused, "My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall,"—
Out 'twixt the battery-smokes there flew
A rider, bound on bound
Full-galloping; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy:
You hardly could suspect—

(So tight he kept his lips compressed,
Scarce any blood came through,)
You looked twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
Soared up again like fire.

The chief's eye flashed; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes;
"You're wounded!" "Nay," his soldier's pride
Touched to the quick, he said:
"I'm killed, Sire!" And his chief beside,
Smiling the boy fell dead.

ROBERT BROWNING

HERVÉ RIEL

I

On the sea and at the Hogue, sixteen hundred ninety-two,
Did the English fight the French,—woe to France!
And, the thirty-first of May, helter-skelter through the blue,
Like a crowd of frightened porpoises a shoal of sharks pursue,
Came crowding ship on ship to St. Malo on the Rance,
With the English fleet in view.

II

'Twas the squadron that escaped, with the victor in full chase;
First and foremost of the drove, in his great ship, Damfreville;
Close on him fled, great and small,
Twenty-two good ships in all;
And they signalled to the place
"Help the winners of a race!
Get us guidance, give us harbor, take us quick—or, quicker still,
Here's the English can and will!"

III

Then the pilots of the place put out brisk and leapt on board;
"Why, what hope or chance have ships like these to pass?" laughed they:
"Rocks to starboard, rocks to port, all the passage scarred and scored,
Shall the *Formidable* here with her twelve and eighty guns
Think to make the river-mouth by the single narrow way,
Trust to enter where 'tis ticklish for a craft of twenty tons,
And with flow at full beside?
Now, 'tis slackest ebb of tide.
Reach the mooring? Rather say,
While rock stands or water runs,
Not a ship will leave the bay!"

IV

Then was called a council straight.
Brief and bitter the debate:

"Here's the English at our heels; would you have them take in tow
All that's left us of the fleet, linked together stern and bow,
For a prize to Plymouth Sound?
Better run the ships aground!"
(Ended Damfreville his speech.)
"Not a minute more to wait!
Let the Captains all and each
Shove ashore, then blow up, burn the vessels on the beach!
France must undergo her fate.

V

"Give the word!" But no such word
Was ever spoke or heard;
For up stood, for out stepped, for in struck amid all these
—A Captain? A Lieutenant? A Mate—first, second, third?
No such man of mark, and meet
With his betters to compete!
But a simple Breton sailor pressed by Tourville for the fleet,
A poor coasting-pilot he, Hervé Riel the Croisickese.

VI

And, "What mockery or malice have we here?" cries Hervé Riel:
"Are you mad, you Malouins? Are you cowards, fools, or rogues?
Talk to me of rocks and shoals, me who took the soundings, tell

On my fingers every bank, every shallow, every swell
'Twixt the offing here and Grève where the river disembogues?
Are you bought by English gold? Is it love the lying's for?
Morn and eve, night and day,
Have I piloted your bay,
Entered free and anchored fast at the foot of Solidor.
Burn the fleet and ruin France? That were worse than fifty Hogues!
Sirs, they know I speak the truth! Sirs, believe me there's a way!
Only let me lead the line,
Have the biggest ship to steer,
Get this *Formidable* clear,
Make the others follow mine,
And I lead them, most and least, by a passage I know well,
Right to Solidor past Grève,
And there lay them safe and sound;
And if one ship misbehave,
—Keel so much as grate the ground,
Why, I've nothing but my life,—here's my head!" cries Hervé Riel.

VII

Not a minute more to wait.
"Steer us in, then, small and great!
Take the helm, lead the line, save the squadron!" cried its chief.
"Captains, give the sailor place!
He is Admiral, in brief."
Still the north-wind, by God's grace!
See the noble fellow's face
As the big ship, with a bound,
Clears the entry like a hound,

Keeps the passage as its inch of way were the wide seas profound!
See, safe through shoal and rock,
How they follow in a flock,
Not a ship that misbehaves, not a keel that grates the ground,
Not a spar that comes to grief!
The peril, see, is past,
All are harbored to the last,
And just as Hervé Riel hollas "Anchor!"—sure as fate
Up the English come—too late!

VIII

So, the storm subsides to calm:
They see the green trees wave
On the heights o'erlooking Grève.
Hearts that bled are stanched with balm.
"Just our rapture to enhance,
Let the English rake the bay,
Gnash their teeth and glare askance
As they cannonade away!
'Neath rampired Solidor pleasant riding on the Rance!"
How hope succeeds despair on each Captain's countenance!
Out burst all with one accord,
"This is Paradise for Hell!
Let France, let France's King
Thank the man that did the thing!"
What a shout, and all one word,
"Hervé Riel!"
As he stepped in front once more,
Not a symptom of surprise
In the frank blue Breton eyes,
Just the same man as before.

IX

Then said Damfreville, "My friend,
I must speak out at the end,
Though I find the speaking hard.
Praise is deeper than the lips:
You have saved the King his ships,
You must name your own reward.
'Faith, our sun was near eclipse!
Demand whate'er you will,
France remains your debtor still.
Ask to heart's content and have! or my name's not Damfreville."

X

Then a beam of fun outbroke
On the bearded mouth that spoke,
As the honest heart laughed through
Those frank eyes of Breton blue:
"Since I needs must say my say,
Since on board the duty's done,
And from Malo Roads to Croisic Point, what is it but a run?—
Since 'tis ask and have, I may—
Since the others go ashore—
Come! A good whole holiday!
Leave to go and see my wife, whom I call the Belle Aurore!"
That he asked and that he got,—nothing more.

XI

Name and deed alike are lost:
Not a pillar nor a post
In his Croisic keeps alive the feat as it befell;
Not a head in white and black
On a single fishing smack,

In memory of the man but for whom had gone to wrack
All that France saved from the fight whence England bore the bell.
Go to Paris: rank on rank
Search the heroes flung pell-mell
On the Louvre, face and flank!
You shall look long enough ere you come to Hervé Riel.
So, for better and for worse,
Hervé Riel, accept my verse!
In my verse, Hervé Riel, do thou once more
Save the squadron, honor France, love thy wife the Belle Aurore!

ROBERT BROWNING

BARBARA FRIETCHIE

Up from the meadows rich with corn,
Clear in the cool September morn,

The clustered spires of Frederick stand
Green-walled by the hills of Maryland.

Round about them orchards sweep
Apple and peach-tree fruited deep,

Fair as a garden of the Lord
To the eyes of the famished rebel horde,

On that pleasant morn of the early fall
When Lee marched over the mountain wall,—

Over the mountains winding down,
Horse and foot, into Frederick town,

Forty flags with their silver stars,
Forty flags with their crimson bars,

Flapped in the morning wind: the sun
Of noon looked down, and saw not one.

Up rose old Barbara Frietchie then,
Bowed with her fourscore years and ten;

Bravest of all in Frederick town,
She took up the flag the men hauled down;

In her attic-window the staff she set,
To show that one heart was loyal yet.

Up the street came the rebel tread,
Stonewall Jackson riding ahead.

Under his slouched hat left and right
He glanced: the old flag met his sight.

"Halt!"—the dust-brown ranks stood fast.
"Fire!"—out blazed the rifle-blast.

It shivered the window, pane and sash;
It rent the banner with seam and gash.

Quick, as it fell, from the broken staff
Dame Barbara snatched the silken scarf;

She leaned far out on the window-sill,
And shook it forth with a royal will.

"Shoot, if you must, this old gray head,
But spare your country's flag," she said.

A shade of sadness, a blush of shame,
Over the face of the leader came;

The nobler nature within him stirred
To life at that woman's deed and word:

"Who touches a hair of yon gray head
Dies like a dog! March on!" he said.

All day long through Frederick street
Sounded the tread of marching feet:

All day long that free flag tost
Over the heads of the rebel host.

Ever its torn folds rose and fell
On the loyal winds that loved it well;

And through the hill-gaps sunset light
Shone over it with a warm good-night.

Barbara Frietchie's work is o'er,
And the Rebel rides on his raids no more.

Honor to her! and let a tear
Fall, for her sake, on Stonewall's bier.

Over Barbara Frietchie's grave
Flag of Freedom and Union, wave!

Peace and order and beauty draw
Round thy symbol of light and law;

And ever the stars above look down
On thy stars below in Frederick town!

JOHN GREENLEAF WHITTIER

PHEIDIPPIDES

First I salute this soil of the blessed, river and rock!
Gods of my birthplace, dæmons and heroes, honour to all!
Then I name thee, claim thee for our patron, co-equal in praise
—Ay, with Zeus the Defender, with Her of the ægis and spear!
Also, ye of the bow and the buskin, praised be your peer,
Now, henceforth and forever,—O latest to whom I upraise
Hand and heart and voice! For Athens, leave pasture and flock!
Present to help, potent to save, Pan—patron I call!

Archons of Athens, topped by the tettix, see, I return!
See, 'tis myself here standing alive, no spectre that speaks!
Crowned with the myrtle, did you command me, Athens and you,
"Run, Pheidippides, run and race, reach Sparta for aid!
Persia has come, we are here, where is She?" Your command I obeyed,
Ran and raced: like stubble, some field which a fire runs through,
Was the space between city and city: two days, two nights did I burn
Over the hills, under the dales, down pits and up peaks.
Into their midst I broke: breath served but for "Persia has come.
Persia bids Athens proffer slaves'-tribute, water and earth;
Razed to the ground is Eretria—but Athens, shall Athens sink,

Drop into dust and die—the flower of Hellas utterly die,
Die with the wide world spitting at Sparta, the stupid, the stander-by?
Answer me quick, what help, what hand do you stretch o'er destruction's brink?
How,—when? No care for my limbs!—there's lightning in all and some—
Fresh and fit your message to bear, once lips give it birth!"

O my Athens—Sparta love thee? Did Sparta respond?
Every face of her leered in a furrow of envy, mistrust,
Malice,—each eye of her gave me its glitter of gratified hate!
Gravely they turned to take counsel, to cast for excuses. I stood
Quivering,—the limbs of me fretting as fire frets, an inch from dry wood:
"Persia has come, Athens asks aid, and still they debate?
Thunder, thou Zeus! Athene, are Spartans a quarry beyond
Swing of thy spear? Phoibos and Artemis, clang them 'Ye must'!"

No bolt launched from Olumpos! Lo, their answer at last!
"Has Persia come,—does Athens ask aid,—may Sparta befriend?
Nowise precipitate judgment—too weighty the issue at stake!
Count we no time lost time which lags thro' respect to the Gods!
Ponder that precept of old, 'No warfare, whatever the odds
In your favour, so long as the moon, half-orbed, is unable to take

Full-circle her state in the sky!' Already she rounds to it
fast:
Athens must wait, patient as we—who judgment sus-
pend."

Athens,—except for that sparkle,—thy name, I had
mouldered to ash!
That sent a blaze thro' my blood; off, off and away was
I back,
—Not one word to waste, one look to lose on the false
and the vile!
Yet "O Gods of my land!" I cried, as each hillock and
plain,
Wood and stream, I knew, I named, rushing past them
again,
"Have ye kept faith, proved mindful of honours we
paid you erewhile?
Vain was the filleted victim, the fulsome libation! Too
rash
Love in its choice, paid you so largely service so slack!

"Oak and olive and bay,—I bid you cease to enwreathe
Brows made bold by your leaf! Fade at the Persian's
foot,
You that, our patrons were pledged, should never adorn
a slave!
Rather I hail thee, Parnes,—trust to thy wild waste
Treeless, herbless, lifeless mountain! What matter if
slacked
My speed may hardly be, for homage to crag and to cave
No deity deigns to drape with verdure?—at least I can
breathe,
Fear in thee no fraud from the blind, no lie from the
mute!"
Such my cry as, rapid, I ran over Parnes' ridge;
Gully and gap I clambered and cleared till, sudden, a
bar

Jutted, a stoppage of stone against me, blocking the way.
Right! for I minded the hollow to traverse, the fissure across:
"Where I could enter, there I depart by! Night in the fosse?
Athens to aid? Tho' the dive were thro' Erebos, thus I obey—
Out of the day dive, into the day as bravely arise! No bridge
Better!"—when—ha! what was it I came on, of wonders that are?

There, in the cool of a cleft, sat he—majestical Pan!
Ivy drooped wanton, kissed his head, moss cushioned his hoof;
All the great God was good in the eyes grave-kindly—the curl
Carved on the bearded cheek, amused at a mortal's awe
As, under the human trunk, the goat-thighs grand I saw.
"Halt, Pheidippides!"—halt I did, my brain of a whirl:
"Hither to me! Why pale in my presence?" he gracious began:
"How is it,—Athens, only in Hellas, holds me aloof?

"Athens, she only, rears me no fane, makes me no feast!
Wherefore? Than I what godship to Athens more helpful of old?
Ay, and still, and forever her friend! Test Pan, trust me!
Go, bid Athens take heart, laugh Persia to scorn, have faith
In the temples and tombs! Go, say to Athens, 'The Goat-God saith:
When Persia—so much as strews not the soil—is cast in the sea,
Then praise Pan who fought in the ranks with your most and least,

Goat-thigh to greaved-thigh, made one cause with the free and the bold!'

"Say Pan saith: 'Let this, foreshowing the place, be the pledge!' "
(Gay, the liberal hand held out this herbage I bear
—Fennel,—I grasped it a-tremble with dew—whatever it bode),
"While, as for thee . . ." But enough! He was gone. If I ran hitherto—
Be sure that the rest of my journey, I ran no longer, but flew.
Parnes to Athens—earth no more, the air was my road;
Here am I back. Praise Pan, we stand no more on the razor's edge!
Pan for Athens, Pan for me! I too have a guerdon rare!

Then spoke Miltiades. "And thee, best runner of Greece,
Whose limbs did duty indeed,—what gift is promised thyself?
Tell it us straightway,—Athens the mother demands of her son!"
Rosily blushed the youth: he paused: but, lifting at length
His eyes from the ground, it seemed as he gathered the rest of his strength
Into the utterance—"Pan spoke thus: 'For what thou hast done
Count on a worthy reward! Henceforth be allowed thee release
From the racer's toil, no vulgar reward in praise or in pelf!'

"I am bold to believe Pan means reward the most to my mind.
Fight I shall with our foremost, wherever this fennel may grow,—

Pound—Pan helping us—Persia to dust, and under the deep,
Whelm her away forever; and then,—no Athens to save,—
Marry a certain maid, I know keeps faith to the brave,—
Hie to my house and home and when my children shall creep
Close to my knees,—recount how the God was awful yet kind,
Promised their sire reward to the full—rewarding him —so!"

Unforeseeing one! Yes, he fought on the Marathon day:
So, when Persia was dust, all cried "To Akropolis!
Run, Pheidippides, one race more! the meed is thy due!
'Athens is saved, thank Pan,' go shout!" He flung down his shield,
Ran like fire once more: and the space 'twixt the Fennel-field
And Athens was stubble again, a field which a fire runs through,
Till in he broke: "Rejoice, we conquer!" Like wine thro' clay,
Joy in his blood bursting his heart, he died—the bliss!

So, to this day, when friend meets friend, the word of salute
Is still "Rejoice!"—his word which brought rejoicing indeed.
So is Pheidippides happy forever,—the noble strong man
Who could race like a god, bear the face of a god, whom a god loved so well;
He saw the land saved he had helped to save, and was suffered to tell
Such tidings, yet never decline, but, gloriously as he began,
So to end gloriously—once to shout, thereafter be mute:

"Athens is saved!"—Pheidippides dies in the shout for his meed.

ROBERT BROWNING

THE HOMECOMING OF ULYSSES

(*From the Play "Ulysses"*)

ULYSSES

Slowly the mist fades! Ah! the cypress tree
I was so proud to plant as a boy! And there
The cave forbidden which I therefore loved!
Brighter, more bright! The crest of Neriton!
The rustling glade there where I killed the boar.
Now all the land gleams: look you there! the ridge
Where the young laughing babe Telemachus
First clapped his hands at sight of the sea! and O!
Yon holy winding path where last I kissed
Penelope, who toward me swayed and spoke not.
I came there down the slope most lingeringly,
And turned by the myrtle-tree, and turned and turned.
Goddess! I cannot see for the great tears.
There! there! the very peak to which she climbed
Waving a sea-farewell with helpless hands!
O verdure to the sea-man that's come home!
O light upon the land where I was born!
O dear, dear Earth, thou warm mother of me,
Art glad, art glad in thy brown bosom; here
I kiss and kiss thee! here I fling me down
And roll and clasp and cover me with thee!
Ah! 'tis a dream! O God, it is a lure!
Incredible that ever I can rest!
I am fooled by the old sea-magic! my home trembles:
An apparition of the glassy deep,
A fading island that we come to never!

Is it rooted, rooted fast and cannot fly?
I shall go mad if I am fooled! Speak! Speak!
Is this the earth, the earth where I was born?

ATHENE

Ulysses, 'tis at last, 'tis Ithaca.

STEPHEN PHILLIPS

THE BURIAL OF SIR JOHN MOORE

AFTER CORUNNA

Not a drum was heard, not a funeral note,
  As his corpse to the rampart we hurried;
Not a soldier discharged his farewell shot
  O'er the grave where our hero we buried.

We buried him darkly at dead of night,
  The sods with our bayonets turning;
By the struggling moonbeam's misty light
  And the lantern dimly burning.

No useless coffin enclosed his breast,
  Not in sheet or in shroud we wound him;
But he lay like a warrior taking his rest,
  With his martial cloak around him.

Few and short were the prayers we said,
  And we spoke not a word of sorrow;
But we steadfastly gazed on the face of the dead,
  And we bitterly thought of the morrow.

We thought, as we hollow'd his narrow bed
  And smoothed down his lonely pillow,
That the foe and the stranger would tread o'er his head,
  And we far away on the billow!

Lightly they'll talk of the spirit that's gone
And o'er his cold ashes upbraid him,—
But little he'll reck, if they let him sleep on
In the grave where a Briton has laid him.

But half of our heavy task was done
When the clock struck the hour for retiring:
And we heard the distant and random gun
That the foe was sullenly firing.

Slowly and sadly we laid him down,
From the field of his fame fresh and gory;
We carved not a line, and we raised not a stone,
But we left him alone with his glory.

CHARLES WOLFE

CORONACH

He is gone on the mountain,
He is lost to the forest,
Like a summer-dried fountain,
When our need was the sorest.
The font, reappearing,
From the rain-drops shall borrow,
But to us comes no cheering,
To Duncan no morrow!

The hand of the reaper
Takes the ears that are hoary,
But the voice of the weeper
Wails manhood in glory.
The autumn winds rushing
Waft the leaves that are searest,
But our flower was in flushing,
When blighting was nearest.

Fleet foot on the correi,
  Sage counsel in cumber,
Red hand in the foray,
  How sound is thy slumber!
Like the dew on the mountain,
  Like the foam on the river,
Like the bubble on the fountain,
  Thou art gone, and forever!

SIR WALTER SCOTT

THE BATTLE OF BLENHEIM

It was a summer evening,
  Old Kaspar's work was done,
And he before his cottage door
  Was sitting in the sun,
And by him sported on the green
His little grandchild Wilhelmine.

She saw her brother Peterkin
  Roll something large and round,
Which he beside the rivulet
  In playing there had found;
He came to ask what he had found,
That was so large, and smooth, and round.

Old Kaspar took it from the boy,
  Who stood expectant by;
And then the old man shook his head,
  And with a natural sigh,
" 'Tis some poor fellow's skull," said he,
"Who fell in the great victory.

"I find them in the garden,
  For there's many hereabout;

And often when I go to plow,
The plowshare turns them out!
For many thousand men," said he,
"Were slain in that great victory."

"Now tell us what 'twas all about,"
Young Peterkin, he cries;
And little Wilhelmine looks up
With wonder-waiting eyes;
"Now tell us all about the war,
And what they fought each other for."

"It was the English," Kaspar cried,
"Who put the French to rout;
But what they fought each other for,
I could not well make out;
But everybody said," quoth he,
"That 'twas a famous victory.

"My father lived at Blenheim then,
Yon little stream hard by;
They burnt his dwelling to the ground,
And he was forced to fly;
So with his wife and child he fled,
Nor had he where to rest his head.

"With fire and sword the country round
Was wasted far and wide,
And many a childing mother then
And new-born baby died;
But things like that, you know, must be
At every famous victory.

"They say it was a shocking sight
After the field was won;
For many thousand bodies here
Lay rotting in the sun:

But things like that, you know, must be
After a famous victory.

"Great praise the Duke of Marlbro' won
And our good Prince Eugene;"
"Why 'twas a very wicked thing!"
Said little Wilhelmine;
"Nay . . nay . . my little girl," quoth he,
"It was a famous victory.

"And everybody praised the Duke
Who this great fight did win."
"But what good came of it at last?"
Quoth little Peterkin:—
"Why that I cannot tell," said he,
"But 'twas a famous victory."

ROBERT SOUTHEY

THE PATRIOT

AN OLD STORY

It was roses, roses, all the way
With myrtle mixed in my path like mad;
The house-roofs seemed to heave and sway,
The church spires flamed, such flags they had,
A year ago on this very day.

The air broke into a mist with bells,
The old wall rocked with the crowd and cries
Had I said, "Good folk, mere noise repels—
But give me your sun from yonder skies!"
They had answered "And afterward, what else?"

Alack, it was I who leaped at the sun
To give it my loving friends to keep!
Naught man could do, have I left undone.
And you see my harvest, what I reap
This very day, now a year is run.

There's nobody on the house-tops now—
Just a palsied few at the windows set;
For the best of the sight is, all allow,
At the Shambles' Gate—or, better yet,
By the very scaffold's foot, I trow.

I go in the rain, and, more than needs,
A rope cuts both my wrists behind;
And I think, by the feel, my forehead bleeds,
For they fling, whoever has a mind,
Stones at me for my year's misdeeds.

Thus I entered, and thus I go!
In triumphs, people have dropped down dead.
"Paid by the world, what dost thou owe
Me?"—God might question; now instead,
'Tis God shall repay: I am safer so.

ROBERT BROWNING

TARTARY

If I were Lord of Tartary,
Myself and me alone,
My bed should be of ivory,
Of beaten gold my throne;
And in my court would peacocks flaunt,
And in my forests tigers haunt,
And in my pools great fishes slant
Their fins athwart the sun.

If I were Lord of Tartary,
  Trumpeters every day
To every meal should summon me,
  And in my courtyard bray;
And in the evening lamps would shine,
Yellow as honey, red as wine,
While harp, and flute, and mandoline,
  Made music sweet and gay.

If I were Lord of Tartary,
  I'd wear a robe of beads,
White, and gold, and green they'd be—
  And clustered thick as seeds;
And ere should wane the morning-star,
I'd don my robe and scimitar,
And zebras seven should draw my car
  Through Tartary's dark glades.

Lord of the fruits of Tartary,
  Her rivers silver-pale!
Lord of the hills of Tartary,
  Glen, thicket, wood, and dale!
Her flashing stars, her scented breeze,
Her trembling lakes, like foamless seas,
Her bird-delighting citron-trees
  In every purple vale!

WALTER DE LA MARE

CARCASSONNE

"I'm growing old, I've sixty years;
I've labored all my life in vain.
In all that time of hopes and fears,
I've failed my dearest wish to gain.

I see full well that here below
Bliss unalloyed there is for none;
My prayer would else fulfillment know;—
Never have I seen Carcassonne!

"You see the city from the hill,
It lies beyond the mountains blue;
And yet to reach it one must still
Five long and weary leagues pursue,
And, to return, as many more.
Had but the vintage plenteous grown—
But ah! the grape withheld its store,
I shall not look on Carcassonne!

"They tell me every day is there
Not more or less than Sunday gay;
In shining robes and garments fair
The people walk upon their way.
One gazes there on castle walls
As grand as those of Babylon,
A bishop and two generals!
What joy to dwell in Carcassonne.

"The vicar's right; he says that we
Are ever wayward, weak and blind;
He tells us in his homily
Ambition ruins all mankind;
Yet could I there two days have spent,
While still the autumn sweetly shone,
Ah me! I might have died content
When I had looked on Carcassonne.

"Thy pardon, Father, I beseech
In this my prayer if I offend;
One something sees beyond his reach
From childhood to his journey's end.

My wife, our little boy, Aignan,
Have traveled even to Narbonne;
My grandchild has seen Perpignan;
And I—have not seen Carcassonne!"

So crooned, one day, close by Lumoux
A peasant double-bent with age.
"Rise up my friend," said I; "with you
I'll go upon this pilgrimage."
We left, next morning, his abode,
But (Heaven forgive him!) half-way on
The old man died upon the road.
He never gazed on Carcassonne.

GUSTAVE NADAUD
Translated from the French
by John R. Thompson

A DUTCH PICTURE

Simon Danz has come home again,
From cruising about with his buccaneers;
He has singed the beard of the King of Spain
And carried away the Dean of Jaen
And sold him in Algiers.

In his house by the Maese, with its roof of tiles,
And weathercocks flying aloft in air,
There are silver tankards of antique styles
Plunder of convent and castle, and piles
Of carpets rich and rare.

In his tulip-garden there by the town,
Overlooking the sluggish stream,
With his Moorish cap and dressing-gown,
The old sea-captain, hale and brown,
Walks in a waking dream.

A smile in his gray mustachio lurks
  Whenever he thinks of the King of Spain,
And the listed tulips look like Turks,
And the silent gardener as he works
  Is changed to the Dean of Jaen.

The windmills on the outermost
  Verge of the landscape in the haze,
To him are towers on the Spanish coast,
With whiskered sentinels at their post,
  Though this is the river Maese.

But when the winter rains begin,
  He sits and smokes by the blazing brands,
And old seafaring men come in,
Goat-bearded, gray, and with double chin,
  And rings upon their hands.

They sit there in the shadow and shine
  Of the flickering fire of the winter night;
Figures in color and design
Like those by Rembrandt of the Rhine,
  Half darkness and half light.

And they talk of ventures lost or won,
  And their talk is ever and ever the same,
While they drink the red wine of Tarragon,
From the cellars of some Spanish Don,
  Or convent set on flame.

Restless at times with heavy strides
  He paces his parlor to and fro;
He is like a ship that at anchor rides,
And swings with the rising and falling tides,
  And tugs at her anchor-tow.

Voices mysterious far and near,
  Sound of the wind and sound of the sea,
Are calling and whispering in his ear,
"Simon Danz! Why stayest thou here?
  Come forth and follow me!"

So he thinks he shall take to the sea again
  For one more cruise with his buccaneers,
To singe the beard of the King of Spain,
And capture another Dean of Jaen
  And sell him in Algiers.

HENRY WADSWORTH LONGFELLOW

MAUD MULLER

Maud Muller on a summer's day
Raked the meadow sweet with hay.

Beneath her torn hat glowed the wealth
Of simple beauty and rustic health.

Singing, she wrought, and her merry glee
The mock-bird echoed from his tree.

But when she glanced to the far-off town,
White from its hill-slope looking down,

The sweet song died, and a vague unrest
And a nameless longing filled her breast,—

A wish that she hardly dared to own,
For something better than she had known.

The Judge rode slowly down the lane,
Smoothing his horse's chestnut mane.

He drew his bridle in the shade
Of the apple-trees, to greet the maid,

And asked a draught from the spring that flowed
Through the meadow across the road.

She stooped where the cool spring bubbled up,
And filled for him her small tin cup,

And blushed as she gave it, looking down
On her feet so bare, and her tattered gown.

"Thanks!" said the Judge; "a sweeter draught
From a fairer hand was never quaffed."

He spoke of the grass and flowers and trees,
Of the singing birds and the humming bees;

Then talked of the haying, and wondered whether
The cloud in the west would bring foul weather.

And Maud forgot her brier-torn gown,
And her graceful ankles bare and brown;

And listened, while a pleased surprise
Looked from her long-lashed hazel eyes.

At last, like one who for delay
Seeks a vain excuse, he rode away.

Maud Muller looked and sighed: "Ah me!
That I the Judge's bride might be!

"He would dress me up in silks so fine,
And praise and toast me at his wine.

"My father should wear a broadcloth coat;
My brother should sail a painted boat.

"I'd dress my mother so grand and gay,
And the baby should have a new toy each day.

"And I'd feed the hungry and clothe the poor,
And all should bless me who left our door."

The Judge looked back as he climbed the hill,
And saw Maud Muller standing still.

"A form more fair, a face more sweet,
Ne'er hath it been my lot to meet.

"And her modest answer and graceful air
Show her wise and good as she is fair.

"Would she were mine, and I to-day,
Like her, a harvester of hay;

"No doubtful balance of rights and wrongs,
Nor weary lawyers with endless tongues,

"But low of cattle and song of birds,
And health and quiet and loving words."

But he thought of his sisters, proud and cold,
And his mother, vain of her rank and gold.

So, closing his heart, the Judge rode on,
And Maud was left in the field alone.

But the lawyers smiled that afternoon,
When he hummed in court an old love-tune;

And the young girl mused beside the well
Till the rain on the unraked clover fell.

He wedded a wife of richest dower,
Who lived for fashion, as he for power.

Yet oft, in his marble hearth's bright glow,
He watched a picture come and go;

And sweet Maud Muller's hazel eyes
Looked out in their innocent surprise.

Oft, when the wine in his glass was red,
He longed for the wayside well instead;

And closed his eyes on his garnished rooms
To dream of meadows and clover-blooms.

And the proud man sighed, with a secret pain,
"Ah, that I were free again!

"Free as when I rode that day,
Where the barefoot maiden raked her hay."

She wedded a man unlearned and poor,
And many children played round her door.

But care and sorrow, and childbirth pain,
Left their traces on heart and brain.

And oft, when the summer sun shone hot
On the new-mown hay in the meadow lot,

And she heard the little spring brook fall
Over the roadside, through the wall,

In the shade of the apple-tree again
She saw a rider draw his rein;

And, gazing down with timid grace,
She felt his pleased eyes read her face.

Sometimes her narrow kitchen walls
Stretched away into stately halls;

The weary wheel to a spinnet turned,
The tallow candle an astral burned,

And for him who sat by the chimney lug,
Dozing and grumbling o'er pipe and mug,

A manly form at her side she saw,
And joy was duty and love was law.

Then she took up her burden of life again,
Saying only, "It might have been."

Alas for maiden, alas for Judge,
For rich repiner and household drudge!

God pity them both! and pity us all,
Who vainly the dreams of youth recall.

For of all sad words of tongue or pen,
The saddest are these: "It might have been!"

Ah, well! for us all some sweet hope lies
Deeply buried from human eyes;

And, in the hereafter, angels may
Roll the stone from its grave away!

JOHN GREENLEAF WHITTIER

IN SCHOOL-DAYS

Still sits the schoolhouse by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry vines are running.

Within, the master's desk is seen,
Deep scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial;

The charcoal frescoes on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing!

Long years ago a winter sun
Shone over it at setting;
Lit up its western window-panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood the little boy
Her childish favor singled:
His cap pulled low upon a face
Where pride and shame were mingled.

Pushing with restless feet the snow
To right and left, he lingered;—
As restlessly her tiny hands
The blue-checked apron fingered.

He saw her lift her eyes; he felt
The soft hand's light caressing,
And heard the tremble of her voice,
As if a fault confessing.

"I'm sorry that I spelt the word:
I hate to go above you,

Because,"—the brown eyes lower fell,—
"Because, you see, I love you!"

Still memory to a gray-haired man
That sweet child-face is showing.
Dear girl! the grasses on her grave
Have forty years been growing!

He lives to learn, in life's hard school,
How few who pass above him
Lament their triumph and his loss,
Like her,—because they love him.

JOHN GREENLEAF WHITTIER

JOHN GILPIN

John Gilpin was a citizen
Of credit and renown,
A trainband captain eke was he
Of famous London town.

John Gilpin's spouse said to her dear,
"Though wedded we have been
These twice ten tedious years, yet we
No holiday have seen.

"Tomorrow is our wedding-day,
And we will then repair
Unto the Bell at Edmonton,
All in a chaise and pair.

"My sister, and my sister's child,
Myself, and children three,
Will fill the chaise; so you must ride
On horseback after we."

He soon replied—"I do admire
Of womankind but one,
And you are she, my dearest dear,
Therefore it shall be done.

"I am a linendraper bold,
As all the world doth know,
And my good friend the calender
Will lend his horse to go."

Quoth Mrs. Gilpin,—"That's well said;
And for that wine is dear,
We will be furnished with our own,
Which is both bright and clear."

John Gilpin kissed his loving wife;
O'erjoyed was he to find,
That, though on pleasure she was bent,
She had a frugal mind.

The morning came, the chaise was brought,
But yet was not allowed
To drive up to the door, lest all
Should say that she was proud.

So three doors off the chaise was stayed,
Where they did all get in;
Six precious souls, and all agog
To dash through thick and thin.

Smack went the whip, round went the wheels,
Were never folks so glad,
The stones did rattle underneath,
As if Cheapside were mad.

John Gilpin at his horse's side
Seized fast the flowing mane,

And up he got, in haste to ride,
But soon came down again;

For saddletree scarce reached had he,
His journey to begin,
When, turning round his head, he saw
Three customers come in.

So down he came; for loss of time,
Although it grieved him sore,
Yet loss of pence, full well he knew,
Would trouble him much more.

'Twas long before the customers
Were suited to their mind,
When Betty screaming came down stairs,
"The wine is left behind!"

"Good lack!" quoth he, "yet bring it me
My leathern belt likewise,
In which I bear my trusty sword
When I do exercise."

Now Mistress Gilpin (careful soul!)
Had two stone bottles found,
To hold the liquor that she loved,
And keep it safe and sound.

Each bottle had a curling ear,
Through which the belt he drew,
And hung a bottle on each side
To make his balance true.

Then over all, that he might be
Equipped from top to toe,
His long red cloak, well brushed and neat,
He manfully did throw.

Now see him mounted once again
Upon his nimble steed,
Full slowly pacing o'er the stones,
With caution and good heed.

But finding soon a smoother road
Beneath his well-shod feet,
The snorting beast began to trot,
Which galled him in his seat.

So "Fair and softly," John he cried,
But John he cried in vain;
The trot became a gallop soon,
In spite of curb and rein.

So stooping down, as needs he must
Who cannot sit upright,
He grasped the mane with both his hands
And eke with all his might.

His horse, who never in that sort
Had handled been before,
What thing upon his back had got
Did wonder more and more.

Away went Gilpin, neck or nought;
Away went hat and wig;
He little dreamt, when he set out,
Of running such a rig.

The wind did blow, the cloak did fly,
Like streamer long and gay,
Till, loop and button failing both,
At last it flew away.

Then might all people well discern
The bottles he had slung;

A bottle swinging at each side,
As hath been said or sung.

The dogs did bark, the children screamed,
Up flew the windows all;
And every soul cried out, "Well done!"
As loud as he could bawl.

Away went Gilpin—who but he?
His fame soon spread around;
"He carries weight!" "He rides a race!"
" 'T is for a thousand pound!"

And still as fast as he drew near,
'Twas wonderful to view,
How in a trice the turnpike men
Their gates wide open threw.

And now, as he went bowing down
His reeking head full low,
The bottles twain behind his back
Were shattered at a blow.

Down ran the wine into the road,
Most piteous to be seen,
Which made his horse's flanks to smoke
As they had basted been.

But still he seemed to carry weight,
With leathern girdle braced;
For all might see the bottle necks
Still dangling at his waist.

Thus all through merry Islington,
These gambols he did play,
Until he came unto the Wash
Of Edmonton so gay;

And there he threw the Wash about,
On both sides of the way,
Just like unto a trundling mop,
Or a wild goose at play.

At Edmonton, his loving wife
From the balcony spied
Her tender husband, wondering much
To see how he did ride.

"Stop, stop, John Gilpin!—Here's the house!"
They all at once did cry;
"The dinner waits, and we are tired."—
Said Gilpin—"So am I!"

But yet his horse was not a whit
Inclined to tarry there;
For why?—his owner had a house
Full ten miles off, at Ware.

So like an arrow swift he flew
Shot by an archer strong;
So did he fly—which brings me to
The middle of my song.

Away went Gilpin, out of breath,
And sore against his will,
Till, at his friend the calender's,
His horse at last stood still.

The calender, amazed to see
His neighbor in such trim,
Laid down his pipe, flew to the gate,
And thus accosted him:—

"What news? what news? your tidings tell;
Tell me you must and shall—

Say why bareheaded you are come,
Or why you come at all?"

Now Gilpin had a pleasant wit,
And loved a timely joke;
And thus unto the calender,
In merry guise, he spoke:—

"I came because your horse would come;
And, if I well forebode,
My hat and wig will soon be here,—
They are upon the road."

The calender, right glad to find
His friend in merry pin,
Returned him not a single word,
But to the house went in;

When straight he came with hat and wig;
A wig that flowed behind,
A hat not much the worse for wear,
Each comely in its kind.

He held them up, and in his turn,
Thus showed his ready wit:
"My head is twice as big as yours,
They therefore needs must fit.

"But let me scrape the dirt away
That hangs upon your face;
And stop and eat, for well you may
Be in a hungry case."

Said John,—"It is my wedding day,
And all the world would stare,
If wife should dine at Edmonton,
And I should dine at Ware."

So turning to his horse, he said,
"I am in haste to dine;
'Twas for your pleasure you came here,
You shall go back for mine."

Ah! luckless speech, and bootless boast,
For which he paid full dear;
For while he spake, a braying ass
Did sing most loud and clear;

Whereat his horse did snort, as he
Had heard a lion roar,
And galloped off with all his might,
As he had done before.

Away went Gilpin, and away
Went Gilpin's hat and wig;
He lost them sooner than at first,
For why?—they were too big.

Now Mistress Gilpin, when she saw
Her husband posting down
Into the country far away,
She pulled out half-a-crown;

And thus unto the youth she said,
That drove them to the Bell,
"This shall be yours, when you bring back
My husband safe and well."

The youth did ride, and soon did meet
John coming back amain;
Whom in a trice he tried to stop
By catching at his rein;

But not performing what he meant,
And gladly would have done,

The frighted steed he frighted more
And made him faster run.

Away went Gilpin, and away
Went postboy at his heels,
The postboy's horse right glad to miss
The lumbering of the wheels.

Six gentlemen upon the road,
Thus seeing Gilpin fly,
With postboy scampering in the rear,
They raised the hue and cry:—

"Stop thief! stop thief!—a highwayman!"
Not one of them was mute;
And all and each that passed that way
Did join in the pursuit.

And now the turnpike-gates again
Flew open in short space;
The toll-men thinking as before,
That Gilpin rode a race.

And so he did, and won it too,
For he got first to town,
Nor stopped till where he had got up
He did again get down.

Now let us sing, Long live the King,
And Gilpin, long live he;
And when he next doth ride abroad,
May I be there to see!

WILLIAM COWPER

DARIUS GREEN AND HIS FLYING MACHINE

If ever there lived a Yankee lad,
Wise or otherwise, good or bad,
Who, seeing the birds fly, didn't jump
With flapping arms from stake or stump,
Or, spreading the tail of his coat for a sail,
Take a soaring leap from post or rail,
And wonder why he couldn't fly,
And flap and flutter and wish and try,—
If ever you knew a country dunce
Who didn't try that as often as once,
All I can say is, that's a sign
He never would do for a hero of mine.

An aspiring genius was D. Green;
The son of a farmer,—age fourteen;
His body was long and lank and lean,—
Just right for flying, as will be seen;
He had two eyes as bright as a bean,
And a freckled nose that grew between,
A little awry;—for I must mention
That he had riveted his attention
Upon his wonderful invention,
Twisting his tongue as he twisted the strings,
And working his face as he worked the wings,
And with every turn of gimlet and screw
Turning and screwing his mouth round too,
Till his nose seemed bent to catch the scent,
Around some corner, of new-baked pies,
And his wrinkled cheek and his squinting eyes
Grew puckered into a queer grimace,
That made him look very droll in the face,
And also very wise.
And wise he must have been, to do more
Than ever a genius did before,

Excepting Daedalus of yore
And his son Icarus, who wore
Upon their backs those wings of wax
He had read of in the old almanacs.
Darius was clearly of the opinion,
That the air was also man's dominion,
And that with paddle or fin or pinion,
We soon or late should navigate
The azure as now we sail the sea.

The thing looks simple enough to me;
And, if you doubt it,
Hear how Darius reasoned about it:
"The birds can fly, an' why can't I?
Must we give in," says he with a grin,
" 'T the bluebird an' phoebe are smarter'n we be?
Jest fold our hands, an' see the swaller
An' blackbird an' catbird beat us holler?
Does the leetle chatterin', sassy wren,
No bigger'n my thumb, know more than men?
Jest show me that! er prove 't the bat
Hez got more brains than's in my hat,
An' I'll back down, an' not till then!"
He argued further: "Ner I can't see
What's th' use o' wings to a bumble-bee,
Fer to git a livn' with, more'n to me;—
Ain't my business important 's his'n is?
That Icarus was a silly cuss,—
Him an' his daddy Daedalus;
They might 'a' knowed wings made o' wax
Wouldn't stan' sun-heat an' hard whacks:
I'll make mine o' luther, er suthin' er other."

And he said to himself, as he tinkered and planned:
"But I ain't goin' to show my hand
To nummies that never can understand
The fust idee that's big an' grand.

They'd 'a' laft an' made fun
O' Creation itself afore it was done!"
So he kept his secret from all the rest,
Safely buttoned within his vest;
And in the loft above the shed
Himself he locks, with thimble and thread
And wax and hammer and buckles and screws,
And all such things as geniuses use;—
Two bats for patterns, curious fellows!
A charcoal-pot and a pair of bellows;
An old hoop-skirt or two, as well as
Some wire, and several old umbrellas;
A carriage-cover, for tail and wings;
A piece of harness; and straps and strings;
And a big strong box, in which he locks
These and a hundred other things.

His grinning brothers, Reuben and Burke
And Nathan and Jotham and Solomon, lurk
Around the corner to see him work,—
Sitting cross-legged, like a Turk,
Drawing the waxed-end through with a jerk,
And boring the holes with a comical quirk
Of his wise old head, and a knowing smirk.
But vainly they mounted each other's backs,
And poked through knot-holes and pried through
cracks;
With wood from the pile and straw from the stacks
He plugged the knot-holes and calked the cracks;
And a bucket of water, which one would think
He had brought up into the loft to drink
When he chanced to be dry,
Stood always nigh, for Darius was sly!
And, whenever at work he happened to spy,
At chink or crevice a blinking eye,
He let a dipper of water fly:
"Take that! an' ef ever ye git a peep,

Guess ye'll ketch a weasel asleep!"
And he sings as he locks his big strong box;
"The weasel's head is small an' trim,
An' he is leetle an' long an' slim,
An' quick of motion an' nimble of limb,
An', ef yeou'll be advised by me,
Keep wide awake when ye're ketchin' him!"

So day after day
He stitched and tinkered and hammered away,
Till at last 'twas done,—
The greatest invention under the sun.
"An' now," says Darius, "hooray fer some fun!"

'Twas the Fourth of July, and the weather was dry,
And not a cloud was on all the sky,
Save a few light fleeces, which here and there,
Half mist, half air,
Like foam on the ocean went floating by,—
Just as lovely a morning as ever was seen
For a nice little trip in a flying-machine.

Thought cunning Darius, "Now I shan't go
Along 'ith the fellers to see the show:
I'll say I've got sich a terrible cough!
An' then, when the folks have all gone off,
I'll have full swing fer to try the thing,
An' practyse a little on the wing."

"Ain't goin' to see the celebration?"
Says brother Nate. "No; botheration!
I've got sich a cold—a toothache—I—
My gracious! feel's though I should fly!"

Said Jotham, "Sho! guess ye better go."
But Darius said, "No!
Shouldn't wonder 'f yeou might see me, though,
'Long 'bout noon, ef I git red

O' this jumpin', thumpin' pain in my head."
For all the while to himself he said,—
"I tell ye what!
I'll fly a few times around the lot,
To see how 't seems; then soon's I've got
The hang o' the thing, ez likely's not,
I'll astonish the nation, an' all creation,
By flying over the celebration!
Over their heads I'll sail like an eagle;
I'll balance myself on my wings like a sea-gull;
I'll dance on the chimbleys; I'll stan' on the steeple;
I'll flop up to winders an' scare the people!
I'll light on the libbe'ty-pole, an' crow;
An' I'll say to the gawpin' fools below,
'What world's this here that I've come near?"
Fer I'll make 'em b'lieve I'm a chap f'm the moon;
An' I'll try a race 'ith their ol' balloon!"

He crept from his bed;
And, seeing the others were gone, he said,
"I'm a-gittin' over the cold'n my head."
And away he sped,
To open the wonderful box in the shed.
His brothers had walked but a little way,
When Jotham to Nathan chanced to say,
"What on airth is he up to, hey?"
"Don'o',—the's suthin' er other to pay,
Er he wouldn't 'a' stayed to hum to-day."
Says Burke, "His toothache's all'n his eye!
He never'd miss a Fo'th-o'-July,
Ef he hadn't got some machine to try."
Then Sol, the little one, spoke: "By darn!
Le's hurry back, an' hide 'n the barn,
An' pay him fer tellin' us that yarn!"

"Agreed!" Through the orchard they creep back,
Along by the fences, behind the stack,

And one by one, through a hole in the wall,
In under the dusty barn they crawl,
Dressed in their Sunday garments all;
And a very astonishing sight was that,
When each in his cobwebbed coat and hat
Came up through the floor like an ancient rat.
And there they hid; and Reuben slid
The fastenings back, and the door undid.
"Keep dark," said he,
"While I squint an' see what the' is to see."

As knights of old put on their mail,—
From head to foot an iron suit,
Iron jacket and iron boot,
Iron breeches, and on the head
No hat, but an iron pot instead,
And under the chin the bail,—
(I believe they called the thing a helm,—)
And, thus accoutred, they took the field,
Sallying forth to overwhelm
The dragons and pagans that plagued the realm;
So this modern knight prepared for flight,
Put on his wings and strapped them tight,—
Jointed and jaunty, strong and light,—
Buckled them fast to shoulder and hip,—
Ten feet they measured from tip to tip!
And a helm he had, but that he wore,
Not on his head, like those of yore,
But more like the helm of a ship.

"Hush!" Reuben said, "he's up in the shed!
He's opened the winder,—I see his head!
He stretches it out, an' pokes it about
Lookin' to see 'f the coast is clear,
An' nobody near;—
Guess he don'o' who's hid in here!
He's riggin' a spring-board over the sill!

Stop laffin', Solomon! Burke, keep still!
He's climbin' out now—Of all the things!
What's he got on? I vum, it's wings!
An' that t'other thing? I vum, it's a tail!
And there he sets like a hawk on a rail!
Steppin' careful, he travels the length
Of his spring-board, and teeters to try its strength.
Now he stretches his wings, like a monstrous bat;
Peeks over his shoulder, this way an' that,
Fer to see 'f the's anyone passin' by;
But the's o'ny a ca'f an' a goslin nigh.
They turn up at him a wonderin' eye,
To see—The dragon! he's goin' to fly!
Away he goes! Jimminy! what a jump!
Flop—flop—an' plump to the ground with a thump!
Flutt'rin' an' flound'rin', all'n a lump!"

As a demon is hurled by an angel's spear,
Heels over head, to his proper sphere,—
Heels over head, and head over heels,
Dizzily down the abyss he wheels,—
So fell Darius. Upon his crown,
In the midst of the barnyard, he came down,
In a wonderful whirl of tangled strings,
Broken braces and broken springs,
Broken tail and broken wings,
Shooting stars, and various things,—
Barnyard litter of straw and chaff,
And much that wasn't so sweet by half.
Away with a bellow flew the calf,
And what was that? Did the gosling laugh?
'Tis a merry roar from the old barn-door,
And he hears the voice of Jotham crying:
"Say, D'rius! how de yeou like flyin'?"

Slowly, ruefully, where he lay,
Darius just turned and looked that way,

As he stanched his sorrowful nose with his cuff,
"Wal, I like flyin' well enough,"
He said, "but the' ain't sich a thunderin' sight
O' fun in't when ye come to light."

I just have room for the MORAL here:
And this is the moral,—Stick to your sphere;
Or, if you insist, as you have the right,
On spreading your wings for a loftier flight,
The moral is,—Take care how you light.

JOHN TOWNSEND TROWBRIDGE

THE BLIND MEN AND THE ELEPHANT

It was six men of Indostan
To learning much inclined,
Who went to see the elephant,
(Though all of them were blind)
That each by observation
Might satisfy his mind.

The first approached the elephant,
And, happening to fall
Against his broad and sturdy side,
At once began to bawl:
"God bless me! but the elephant
Is very like a wall!"

The second feeling of the tusk,
Cried "Ho! what have we here,
So very round, and smooth, and sharp?
To me 'tis very clear,
This wonder of an elephant
Is very like a spear!"

The third approached the animal,
And happening to take
The squirming trunk within his hands,
Thus boldly up he spake:
"I see," quoth he, "the elephant
Is very like a snake!"

The fourth reached out his eager hand,
And fell about the knee:
"What most this wondrous beast is like,
Is very plain," quoth he;
" 'Tis clear enough the elephant
Is very like a tree!"

The fifth, who chanced to touch the ear,
Said; "E'en the blindest man
Can tell what this resembles most:
Deny the fact who can,
This marvel of an elephant
Is very like a fan!"

The sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong.

JOHN GODFREY SAXE

THE OWL CRITIC

"Who stuffed that white owl?" No one spoke in the
shop:
The barber was busy, and he couldn't stop;
The customers, waiting their turns, were all reading
The *Daily*, the *Herald*, the *Post*, little heeding
The young man who blurted out such a blunt question;
Not one raised a head, or even made a suggestion:
And the barber kept on shaving.

"Don't you see, Mister Brown,"
Cried the youth, with a frown,
"How wrong the whole thing is,
How preposterous each wing is,
How flattened the head is, how jammed down the neck
is—
In short, the whole owl, what an ignorant wreck 'tis!
I make no apology;
I've learned owl-eology.
I've passed days and nights in a hundred collections,
And cannot be blinded to any deflections
Arising from unskillful fingers that fail
To stuff a bird right, from his beak to his tail.
Mister Brown! Mister Brown!
Do take that bird down,
Or you'll soon be the laughing-stock all over town!"
And the barber kept on shaving.

"I've *studied* owls
And other night fowls,
And I tell you
What I know to be true:
An owl cannot roost
With his limbs so unloosed;
No owl in this world

Ever had his claws curled,
Ever had his legs slanted,
Ever had his bill canted,
Ever had his neck screwed
Into that attitude.
He can't do it, because
'Tis against all bird-laws.
Anatomy teaches,
Ornithology preaches
An owl has a toe
That can't turn out so!
I've made the white owl my study for years,
And to see such a job almost moves me to tears!
Mister Brown, I'm amazed
You should be so gone crazed
As to put up a bird
In that posture absurd!
To look at that owl really brings on a dizziness;
The man who stuffed him doesn't half know his business!
And the barber kept on shaving.

"Examine those eyes.
I'm filled with surprise
Taxidermists should pass
Off on you such poor glass;
So unnatural they seem
They'd make Audubon scream,
And John Burroughs laugh
To encounter such chaff.
Do take that bird down;
Have him stuffed again, Brown!"
And the barber kept on shaving.

"With some sawdust and bark
I could stuff in the dark
An owl better than that.

I could make an old hat
Look more like an owl
Than that horrid fowl,
Stuck up there so stiff like a side of coarse leather.
In fact, about him there's not one natural feather."

Just then, with a wink and a sly normal lurch,
The owl, very gravely, got down from his perch,
Walked round, and regarded his fault-finding critic
(Who thought he was stuffed) with a glance analytic,
And then fairly hooted, as if he should say:
"Your learning's at fault this time, anyway;
Don't waste it again on a live bird, I pray.
I'm an owl; you're another. Sir Critic, good-day!"
And the barber kept on shaving.

JAMES THOMAS FIELDS

GOD'S WORLD

COURTESY

Blessed be God who made such pretty birches,
And spent such gold in dandelion's crowns.
He made small swallows flying o'er great churches,
Made little fish that gaze from streams at towns.

He made great woods to give the small birds perches,
Made the green meads to give the crickets gowns.
He made the snail. He made the crab which lurches
Sideways to port, made cockleshells, made clowns.

Blessed be God, so sweet, so near is He.
He made the old man's sunlight, made this hour.
Made stars for roof tops. O what courtesy!
'Twas He who dreamed the honeysuckle flower.
He gave the mole a labyrinth. He gave
The beach grass the embroidery of the wave.

DANIEL SARGENT

THE TRAIN

I like to see it lap the miles,
And lick the valleys up,
And stop to feed itself at tanks;
And then, prodigious, step

Around a pile of mountains,
And, supercilious, peer
In shanties by the sides of roads;
And then a quarry pare

To fit its sides, and crawl between,
Complaining all the while
In horrid, hooting stanza;
Then chase itself down hill

And neigh like Boanerges;
Then, punctual as a star,
Stop—docile and omnipotent—
At its own stable door.

EMILY DICKINSON

I'LL TELL YOU HOW THE SUN ROSE

I'll tell you how the sun rose,—
A ribbon at a time,
The steeples swam in amethyst,
The news like squirrels ran.

The hills untied their bonnets,
The bobolinks begun.
Then I said softly to myself,
"That must have been the sun."

But how he set, I know not.
There seemed a purple stile
Which little yellow boys and girls
Were climbing all the while,

Till when they reached the other side,
A dominie in gray
Put gently up the evening bars,
And led the flock away.

EMILY DICKINSON

THE CLOUD

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shades for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skyey bowers,
Lightning my pilot sits;
In a cavern under is fettered the thunder,
It struggles and howls by fits;
Over earth and ocean with gentle motion,
This pilot is guiding me,

Lured by the love of the Genii that move
In the depths of the purple sea;
Over the rills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The Spirit he loves remains;
And I all the while bask in heaven's blue smile,
Whilst he is dissolving in rains.

The sanguine Sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead;
As on the jag of a mountain-crag,
Which an earthquake rocks and swings
An eagle alit one moment may sit
In the light of its golden wings.
And, when sunset may breathe, from the lit sea beneath,
Its ardors of rest and of love,
And the crimson pall of eve may fall
From the depth of heaven above,
With wings folded I rest, on mine airy nest,
As still as a brooding dove.

That orbèd maiden with white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And whatever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The Stars peep behind her and peer.
And I laugh to see them whirl and flee
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm rivers, lakes and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

I bind the Sun's throne with a burning zone,
And the Moon's with a girdle of pearl;
The volcanoes are dim, and the Stars reel and swim,
When the whirlwinds my banner unfurl.
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam-proof, I hang like a roof;
The mountains its columns be.
The triumphal arch through which I march,
With hurricane, fire and snow,
When the Powers of the air are chained to my chair,
Is the million-colored bow;
The Sphere-fire above its soft colors wove,
While the moist Earth was laughing below.

I am the daughter of Earth and Water,
And nursling of the Sky:
I pass through the pores of the ocean and shores;
I change, but I cannot die.
For after the rain, when with never a stain
The pavilion of heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise, and unbuild it again.

PERCY BYSSHE SHELLEY

FLAME SONG

Burn, wood, burn—
Wood that was once a tree, and knew
Blossom and leaf and the Spring's return,
Nest and singing, and rain and dew—
Burn, wood, burn!

Shine, flame, shine—
Woven of sunlight through and through,
Light of the centuries, golden, fine,
Clear and exquisite, warm and true—
Shine, flame, shine!

Bless, fire, bless—
Play on lintel and wall and beam,
Touch our lives with your loveliness,
Fill our hearts with your singing dream—
Bless, fire, bless!

NANCY BYRD TURNER

GOD'S GREEN INN

The bed was made, the room was fit,
By punctual eve the stars were lit;
The air was sweet, the water ran;
No need there was for maid or man,
When we put up, my ass and I,
At God's green caravanserai.

Old Play

THE BROOK

I come from haunts of coot and hern,
  I make a sudden sally,
And sparkle out among the fern,
  To bicker down a valley.

By thirty hills I hurry down,
  Or slip between the ridges,
By twenty thorps, a little town,
  And half a hundred bridges.

Till last by Philip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,

And here and there a foamy flake
Upon me, as I travel
With many a silvery waterbreak
Above the golden gravel,

And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I steal by lawns and grassy plots,
I slide by hazel covers;

I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.

I murmur under moon and stars
In brambly wildernesses;
I linger by my shingly bars;
I loiter round my cresses;

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

ALFRED TENNYSON

THE FOUNTAIN

Into the sunshine,
Full of the light,
Leaping and flashing
From morn till night!

Into the moonlight
Whiter than snow,
Waving so flower-like
When the winds blow.

Into the starlight
Rushing in spray,
Happy at midnight,
Happy by day!

Ever in motion
  Blithesome and cheery.
Still climbing heavenward,
  Never aweary;—

Glad of all weathers
  Still seeming best,
Upward or downward,
  Motion thy rest;—

Full of a nature
  Nothing can tame,
Changed every moment,
  Ever the same;—

Ceaseless aspiring,
  Ceaseless content,
Darkness or sunshine
  Thy element;—

Glorious fountain!
  Let my heart be
Fresh, changeful, constant,
  Upward, like thee!

JAMES RUSSELL LOWELL

TREE FEELINGS

I wonder if they like it—being trees?
I suppose they do. . . .
It must feel good to have the ground so flat,
And feel yourself stand right straight up like that—
So stiff in the middle—and then branch at ease,
Big boughs that arch, small ones that bend and blow,
And all those fringy leaves that flutter so.

You'd think they'd break off at the lower end
When the wind fills them, and their great heads bend.
But then you think of all the roots they drop,
As much at bottom as there is on top,—
A double tree, widespread in earth and air
Like a reflection in the water there.

I guess they like to stand still in the sun
And just breathe out and in, and feel the cool sap run;
And like to feel the rain run through their hair
And slide down to the roots and settle there.
But I think they like wind best. From the light touch
That lets the leaves whisper and kiss so much,
To the great swinging, tossing, flying wide,
And all the time so stiff and strong inside!
And the big winds, that pull, and make them feel
How long their roots are, and the earth how leal!

And O the blossoms! And the wild seeds lost!
And jewelled martyrdom of fiery frost!
And fruit-trees. I'd forgotten. No cold gem,
But to be apples—And bow down with them!

CHARLOTTE PERKINS GILMAN

THE WILLOWS

By the little river,
Still and deep and brown,
Grow the graceful willows,
Gently dipping down;

Dipping down and brushing
Everything that floats—
Leaves and logs and fishes,
And the passing boats.

Were they water maidens
In the long ago,
That they lean out sadly,
Looking down below?

In the misty twilight
You can see their hair,
Weeping water maidens
That were once so fair.

WALTER PRICHARD EATON

THE SPIRIT OF THE BIRCH

I am the dancer of the wood—
I shimmer in the solitude;
Men call me Birch Tree, yet I know
In other days it was not so.
I am a Dryad slim and white
Who danced too long one summer night,
And the Dawn found and prisoned me!
Captive I moan my liberty,
But let the wood wind flutes begin
Their Elfin music, faint and thin,
I sway, I bend, retreat, advance,
And evermore—I dance! I dance!

ARTHUR KETCHUM

THE LITTLE GREEN ORCHARD

Some one is always sitting there,
In the little green orchard;
Even when the sun is high
In noon's unclouded sky,

And faintly droning goes
The bee from rose to rose,
Some one in shadow is sitting there,
In the little green orchard.

Yes, and when twilight's falling softly
On the little green orchard,
When the grey dew distils
And every flower-cup fills;
When the last blackbird says,
"What—what!" and goes her way—ssh!
I have heard voices calling softly
In the little green orchard.

Not that I am afraid of being there,
In the little green orchard
Why, when the moon's been bright,
Shedding her lonesome light,
And moths like ghosties come,
And the horned snail leaves home:
I've sat there, whispering and listening there,
In the little green orchard.

Only it's strange to be feeling there,
In the little green orchard;
Whether you paint or draw,
Dig, hammer, chop or saw;
When you are almost alone,
All but the silence gone. . . .
Some one is waiting and watching there
In the little green orchard.

WALTER DE LA MARE

CHILD'S SONG IN SPRING

The silver birch is a dainty lady,
She wears a satin gown;
The elm tree makes the old church shady,
She will not live in town.

The English oak is a sturdy fellow,
He gets his green coat late;
The willow is smart in a suit of yellow,
While brown the beech trees wait.

Such a gay green gown God gives the larches
As green as he is good!
The hazels hold up their arms for arches
When Spring rides through the wood.

The chestnut's proud, and the lilac's pretty,
The poplar's gentle and tall,
But the plane-tree's kind to the poor dull city—
I love him best of all.

E. Nesbit

THE PLANE-TREE

Green is the plane-tree in the square;
The other trees are brown;
They droop and pine for country air,
The plane-tree loves the town.

Here from my garret-pane I mark
The plane-tree bud and blow,
Shed her recuperative bark
And spread her shade below.

Among her branches, in and out
The city breezes play;
The dull fog wraps her round about;
Above, the smoke curls grey.

Others the country take for choice,
And hold the town in scorn;
But she has listen'd to the voice
On city breezes borne.

AMY LEVY

THE SEED SHOP

Here in a quiet and dusty room they lie
Faded as crumbled stone or shifting sand,
Forlorn as ashes, shrivelled, scentless, dry—
Meadows and gardens running through my hand.

Dead that shall quicken at the call of Spring,
Sleepers to stir beneath June's magic kiss,
Though birds pass over, unremembering,
And no bee seek here roses that were his.

In this brown husk a dale of hawthorn dreams,
A cedar in this narrow cell is thrust
That will drink deeply of a century's streams,
These lilies shall make summer on my dust.

Here in their safe and simple house of death,
Sealed in their shells a million roses leap;
Here I can blow a garden with my breath,
And in my hand a forest lies asleep.

MURIEL STUART

BULBS [1]

Safe in the earth they lie, serenely waiting;
They never speak to north winds or the snow,
Perfume and color in the dark creating,
Fit for the sunlit world that they will know.

I held them in my hand, small balls of wonder,
Purple and ivory and brown;
I broke the soft, dark earth to fold them under,
And pressed the yielding soil to hold them down.

I know that in their hearts the rainbow lingers
Waiting until it hears a song it knows,
O strange, to hold a rainbow in my fingers!
It lies there waiting for the melting snows.

And long before I hear the bluebird singing
Truth will be stirring in my garden beds,
And O, it will be early that I'll find their
Small, green hooded heads!

The little brown song sparrow that comes daring
To pour his heart out on an empty bough,
Will linger in my garden to be sharing
Seven colors that are sleeping now.

LOUISE DRISCOLL.

INDIFFERENCE [1]

Over my garden
  An airplane flew,
But nothing there
  Either cared or knew.

[1] From *Garden Grace*. Used by special arrangement with The Macmillan Co., publishers.

Cabbage butterflies
  Chased each other.
A young wren cried
  Seeking his mother.

Gay zinnias
  With heavy heads
Flaunted yellows
  And mauves and reds.

A humming-bird
  On the late larkspur
Never knew what
  Went over her.

Crickets chirped
  And a blinking toad
Watched for flies
  On the gravel road.

They don't care
  How smart men are—
To go through Heaven
  In a flying car!

To a yellow bee
  On a marigold
The adventure seems
  A trifle old.

LOUISE DRISCOLL

PHLOX [1]

I always think
  Of garden phlox
As ladies in
  Their summer frocks.

Sheer lawn
  And dimity,
As fine as one
  Could wish to see.

Colors gay
  And patterns laid
With careful plan
  And lovely shade.

They spread their skirts
  And dance all day
With any wind
  That comes their way.

And when they're hidden
  By the night
They scatter perfume
  To invite

The wandering moth
  That brings them word
Of things that they
  Have never heard.

LOUISE DRISCOLL

[1] From *Garden Grace*. Used by special arrangement with The Macmillan Co., publishers.

DAFFODILS

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch'd in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH

WRITTEN IN MARCH

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The plowboy is whooping—anon-anon:
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone.

WILLIAM WORDSWORTH

DEAR MARCH

Dear March, come in!
How glad I am!
I looked for you before,
Put down your hat—
You must have walked—
How out of breath you are!
Dear March, how are you?

And the rest?
Did you leave Nature well?
Oh, March, come right upstairs with me,
I have so much to tell!

I got your letter, and the bird's;
The maples never knew
That you were coming,—I declare,
How red their faces grew!
But, March, forgive me—
And all those hills
You left for me to hue;
There was no purple suitable,
You took it all with you.

Who knocks? That April!
Lock the door!
I will not be pursued!
He stayed away a year, to call
When I am occupied.
But trifles look so trivial
As soon as you have come,
That blame is just as dear as praise
And praise as mere as blame.

EMILY DICKINSON

MARCH

This is the tomboy month of all the year,
March, who comes shouting o'er the winter hills,
Waking the world with laughter, as she wills,
Or wild halloos, a windflower in her ear.
She stops a moment by the half-thawed mere
And whistles to the wind, and straightway shrills
The hyla's song, and hoods of daffodils

Crowd golden round her, leaning their heads to hear.
Then through the woods, that drip with all their eaves,
Her mad hair blown about her, loud she goes
Singing and calling to the naked trees;
And straight the oilets of the little leaves
Open their eyes in wonder, rows on rows,
And the first bluebird bugles to the breeze.

MADISON J. CAWEIN

MID-AUGUST [1]

Spiders are spinning their webs,
  I hear pears falling,
Birds are still; yesterday
  They were singing and calling.

Grapes are swelling now,
  Globes of silver green.
Their leaves lie close, but the sun
  Slips in between.

There's a blue haze in the air,
  A butterfly's questing flight
Leads where petunias bloom,
  Crimson and mauve and white.

Goosenecked poppies are dead—
  They have had their flaming hour.
Marigold buds are green,
  They wait for the yellow flower.

The goldfinch sits like a jewel
  By dried hollyhock seeds,

[1] From *Garden Grace*. Used by special arrangement with The Macmillan Co., publishers.

The wayside is adorned
With vivid weeds.

The fields are dappled brown,
The barns are filled
And sweet with hay that spills
Clover distilled.

August's a quiet time.
Do you hear pears fall?
Cicadas all day long
Flute their high call.

The katydid's sharp note,
Prophetic, cries the hour
Of bins for the fruit
And death for the flower.

LOUISE DRISCOLL

OCTOBER'S BRIGHT BLUE WEATHER

O suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather,

When loud the bumblebee makes haste,
Belated, thriftless vagrant,
And goldenrod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight
To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

When on the ground red apples lie
  In piles like jewels shining,
And redder still on old stone walls
  Are leaves of woodbine twining;

When all the lovely wayside things
  Their white-winged seeds are sowing,
And in the fields, still green and fair,
  Late aftermaths are growing;

When springs run low, and on the brooks,
  In idle golden freighting,
Bright leaves sink noiseless in the hush
  Of woods, for winter waiting;

When comrades seek sweet country haunts,
  By twos and twos together,
And count like misers, hour by hour,
  October's bright blue weather.

O suns and skies and flowers of June,
  Count all your boasts together,
Love loveth best of all the year
  October's bright blue weather.

HELEN HUNT JACKSON

AUTUMN

I love the fitful gust that shakes
  The casement all the day,
And from the glossy elm-tree takes
  The faded leaves away,
Twirling them by the window pane
With thousand others down the lane.

I love to see the shaking twig
  Dance till the shut of eve,
The sparrow on the cottage rig,
  Whose chirp would make believe
That Spring was just now flirting by
In Summer's lap with flowers to lie.

I love to see the cottage smoke
  Curl upwards through the trees,
The pigeons nestled round the cote
  On November days like these;
The cock upon the dunghill crowing,
The mill sails on the heath a-going.

The feather from the raven's breast
  Falls on the stubble lea,
The acorns near the old crow's nest
  Drop pattering down the tree;
The grunting pigs that wait for all,
Scramble and hurry where they fall.

JOHN CLARE

A JANUARY MORNING

The glittering roofs are still with frost; each worn
Black chimney builds into the quiet sky
Its curling pile to crumble silently.
Far out to the westward on the edge of morn,
The slender misty city towers up-borne
Glimmer faint rose against the pallid blue;
And yonder on those northern hills, the hue
Of amethyst, hang fleeces dull as horn.

And here behind me come the woodmen's sleighs
With shouts and clamorous squeakings; might and main

Up the steep slope the horses stamp and strain;
Urged on by hoarse-tongued drivers—cheeks ablaze,
Iced beards and frozen eyelids—team by team,
With frost-fringed flanks, and nostrils jetting steam.

ARCHIBALD LAMPMAN

SNOWLIGHT

There's something very lovely
In snowlight, in snowlight,
When day has gone and dusk is done,
And all the world is still;
When night comes down the meadow,
And low light, then no light
Except the soft, clear shine of snow
Is over wood and hill.

The little firs stand windless,
All darkly, all starkly;
The cedars and the sentry pines
Keep watch across the lawn;
And a rabbit carved in onyx
Sits peering, half fearing. . . .
There's magic in the snowlight
Between the dusk and dawn!

NANCY BYRD TURNER

WHITE FEAR

I am not afraid in April,
I am cool enough to pass
Where robins burn like embers
And tulips scorch the grass.

But oh when snow has fallen
On a little city park,
I would not dream to venture
Alone there in the dark!

For if I made one motion
Along the muffled street,
Whole whitened trees would tumble
Into ashes at my feet.

The almond lamps would ripen
In the velvet shell and fall
Upon the plush of pavements
With no sound at all.

And, trembling in the silence,
Like someone very old,
I would find my hair silver,
And feel my heart cold.

WINIFRED WELLES

STOPPING BY WOODS ON A SNOWY EVENING

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.

The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

ROBERT FROST

OLD WOMAN RAIN [1]

Old Woman Rain
Is coming down the street,
She wears a gray cloak
And has loose shoes on her feet.

She splashes in the gutters
And she shuffles through the leaves,
And she brings the wind with her
In her long, gray sleeves.

She comes on sloshing
In the gutters and the road,
And no one stays to greet her
But one old speckled toad.

The birds all hide
In the elms and sycamores,
And people hurry home
And shut the windows and the doors.

I looked out of my window
And I saw old woman Rain,
She covered all the sidewalks with
A shining black stain.

[1] From *Garden Grace.* Used by special arrangement with The Macmillan Co., publishers.

I heard her tell the dry leaves
She gathered in her pack,
That they would all be green again
When Spring came back.

I was glad to hear her for
I didn't like the way
She beat upon the gardens
And took all the flowers away.

She came along and washed away
The last, bright bloom,
And left the world empty as
A great, bare room.

LOUISE DRISCOLL

RAIN IN SUMMER

How beautiful is the rain!
After the dust and heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain!

How it clatters along the roofs,
Like the tramp of hoofs!
How it gushes and struggles out
From the throat of the overflowing spout!
Across the window-pane
It pours and pours;
And swift and wide,
With a muddy tide,
Like a river down the gutter roars
The rain, the welcome rain!

The sick man from his chamber looks
At the twisted brooks;
He can feel the cool
Breath of each little pool;
His fevered brain
Grows calm again,
And he breathes a blessing on the rain.

From the neighboring school
Come the boys,
With more than their wonted noise
And commotion,
And down the wet streets
Sail their mimic fleets,
Till the treacherous pool
Ingulfs them in its whirling
And turbulent ocean.

In the country, on every side,
Where far and wide,
Like a leopard's tawny and spotted hide,
Stretches the plain,
To the dry grass and the drier grain
How welcome is the rain!

In the furrowed land
The toilsome and patient oxen stand;
Lifting the yoke-encumbered head,
With their dilated nostrils spread,
They silently inhale
The clover-scented gale,
And the vapors that arise
From the well-watered and smoking soil
For this rest in the furrow after toil
Their large and lustrous eyes
Seem to thank the Lord,
More than man's spoken word.

Near at hand,
From under the sheltering trees,
The farmer sees
His pastures, and his fields of grain,
As they bend their tops
To the numberless beating drops
Of the incessant rain.
He counts it as no sin
That he sees therein
Only his own thrift and gain.

HENRY WADSWORTH LONGFELLOW

THE RAINY DAY

The day is cold and dark and dreary;
It rains and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold and dark and dreary;
It rains and the wind is never weary;
My thoughts still cling to the mouldering past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

HENRY WADSWORTH LONGFELLOW

SILVER

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and a silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

WALTER DE LA MARE

TO THE EVENING STAR

Thou fair-haired Angel of the Evening,
Now whilst the sun rests on the mountain, light
The bright torch of love—thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves; and while thou drawest round
The curtains of the sky, scatter thy silver dew
On every flower that closes its sweet eyes
In timely sleep. Let thy West Wind sleep on
The lake; speak silence with thy glimmering eyes
And wash the dusk with silver— Soon full soon,
Dost thou withdraw; then the wolf rages wide,
And the lion glares through the dim forest,
The fleeces of our flocks are covered with
Thy sacred dew; protect them with thine influence.

WILLIAM BLAKE

THE NIGHT WILL NEVER STAY

The night will never stay,
The night will still go by,
Though with a million stars
You pin it to the sky,
Though you bind it with the blowing wind
And buckle it with the moon,
The night will slip away
Like sorrow or a tune.

ELEANOR FARJEON

BROTHER BEASTS

Winter is here
And there are no leaves
On the naked trees,
Save stars twinkling
As the wind blows.
Soft to the branches
The little screech-owl
Silently comes,
Silently goes,
With weird tremolos.

I would go out
And gather the stars
The wind shakes down,
Were they not scattered
So far in the West.
I would go ask
The little screech-owl
If he finds ease
There in his nest
After his quest

I would go learn
If the small gray mouse
Who sets up house
In the frozen meadow
Dreams of the stars.
Or what he thinks
There in the dark,
When flake on flake
Of white snow bars
Him in with its spars.

I would go out
And learn these things
That I may know
What dream or desire
Troubles my brothers
In nest or hole.
For even as I
The owl and the mouse,
Or blinded mole
With unborn soul,
May have some goal.

CALE YOUNG RICE

WONDER

Collie puppies in a dooryard,
Wheeling along lopsided,
So hard to manage those hind legs,
Standing, blue eyes on nothing,
Noses twitching,
Stubby tails in the air,
Trying to remember what they are thinking about:

Fat puppies that forget everything,
Even the terrible

White teeth their mother yaps at them
When she eats her supper:

Fat puppies full of wonder
At round holes where spiders live,
At the wide wings of a yellow butterfly,
And lifting shrill voices of wonder
At the stranger who leans over their gate
Making uncouth noises.

BERNARD RAYMUND

DINAH

Our Dinah is a Persian cat
  Too beautiful for words!
She wears about her neck a bell
  To warn the garden-birds.

Her eyes are blue as thrushes' eggs,
  Her coat is brown as cloves,
And when she's wakeful, in my lap
  She kneads her little loaves.

If you could see how diligent
  Her paws are when they knead,
You'd think she had at least a score
  Of kittycats to feed.

And often, lying in my lap,
  So velvety and still,
With steadiness she grinds and grinds
  A little coffee-mill.

To hear the lovely miller grind,
  To watch her knead, is sweet;
It makes me want to pick her up
  To kiss her face and feet.

I love her sleeping in the sun,
A hot and silky bale;
I love her when she tries to pounce
Upon her shadow's tail.

I'd rather have her for my pet
Than guinea-pigs or birds;
For Dinah is a Persian cat
Too beautiful for words!

NORMAN GALE

ON A NIGHT OF SNOW

Cat, if you go outdoors you must walk in the snow.
You will come back with little white shoes on your feet,
Little white slippers of snow that have heels of sleet.
Stay by the fire, my Cat. Lie still, do not go.
See how the flames are leaping and hissing low,
I will bring you a saucer of milk like a marguerite
So white and so smooth, so spherical and so sweet—
Stay with me, Cat. Out-doors the wild winds blow.

Out-doors the wild winds blow, Mistress, and dark is the night.
Strange voices cry in the trees, intoning strange lore,
And more than cats move, lit by our eyes' green light,
On silent feet where the meadow grasses hang hoar—
Mistress, there are portents abroad of magic and might,
And things that are yet to be done. Open the door!

ELIZABETH J. COATSWORTH

DAT OL' MARE O' MINE

Want to trade me, do you, mistah? Oh, well, now, I reckon not,
W'y you couldn't buy my Sukey fu' a thousan' on de spot;
Dat ol' mare o' mine.
Yes, huh coat ah long an' shaggy, an' she ain't no shakes to see;
Dat's a ring-bone, yes, you right, suh, an' she got a on'ry knee,
But dey ain't no use in talkin', she de only hoss fu' me,
Dat ol' mare o' mine.

Co'se I know dat Suke's contra'y, an' she moughty ap' to vex;
But you got to mek erlowance fu' de nature of huh sex;
Dat ol' mare o' mine.
Ef you pull her on de lef' han'; she plum 'termined to go right,
A cannon couldn't skeer huh, but she boun' to tek a fright,
At a piece o' common paper, or anyt'ing whut's white,
Dat ol' mare o' mine.

W'en my eyes commence to fail me, dough, I trus 'es to huh sight,
An' she'll tote me safe an' hones' on de ve'y da'kes' night;
Dat ol' mare o' mine.
Ef I whup huh, she jes' switch huh tail, an' settle to a walk,
Ef I whup huh mo' she shek huh haid, an' lak ez not, she balk.
But huh sense ain't no ways lackin', she do evah t'ing but talk,
Dat ol' mare o' mine.

But she gentle ez a lady w'en she know huh beau kin
see,
An' she sholy got mo' gumption any day den you or me,
Dat ol' mare o' mine.
She's a little slow a-goin', an' she moughty ha'd to sta't,
But we's gittin' ol' togathah, an' she's closah to my hea't,
An' I doesn't reckon, mistah, dat she'd sca'cely keer to
pa't,
Dat ol' mare o' mine.

PAUL LAURENCE DUNBAR

CHIQUITA

Beautiful? Sir, you may say so. Thar isn't her match in
the county;
Is thar, old gal,—Chiquita, my darling, my beauty?
Feel of that neck, sir,—thar's velvet! Whoa! steady,—
ah, will you, you vixen!
Whoa! I say, Jack, trot her out, let the gentleman look
at her paces.

Morgan!—she ain't nothing else, and I've got the papers
to prove it.
Sired by Chippewa Chief, and twelve hundred dollars
won't buy her.
Briggs of Tuolumne owned her. Did you know Briggs
of Tuolumne?
Busted hisself in White Pine, and blew out his brains
down in 'Frisco!

Hedn't no savey, hed Briggs. Thar, Jack! that'll do,—
quit that foolin'!
Nothin' to what she kin do, when she's got her work cut
out before her.

Hosses is hosses, you know, and likewise, too, jockeys is jockeys;
And 'taint ev'ry man as can ride as knows what a hoss has got in him.

Know the old ford on the Fork, that nearly got Flanigan's leaders?
Nasty in daylight, you bet, and a mighty rough ford in low water!
Well, it ain't six weeks ago that me and the Jedge and his nevey
Struck for that ford in the night, in the rain, and the water all round us;

Up to our flanks in the gulch, and Rattlesnake Creek jest a-bilin'
Not a plank left in the dam, and nary a bridge on the river.
I had the gray, and the Jedge had his roan, and his nevey, Chiquita;
And after us trundled the rocks jest loosed from the top of the cañon.

Lickity, lickity, switch, we came to the ford, and Chiquita
Buckled right down to her work, and, afore I could yell to her rider,
Took water jest at the ford, and there was the Jedge and me standing,
And twelve hundred dollars of hoss-flesh afloat, and a-driftin' to thunder!

Would ye b'lieve? That night, that hoss, that 'ar filly, Chiquita,
Walked herself into her stall, and stood there, all quiet and dripping;

Clean as a beaver or rat, with nary a buckle or harness,
Jest as she swam the Fork,—that hoss, that 'ar filly,
Chiquita.

That's what I call a hoss! and— What did you say?—
Oh, the nevey?
Drownded, I reckon,—leastways, he never kem back to
deny it.
You see the derned fool had no seat, ye couldn't have
made him a rider;
And then, ye know boys will be boys, and hosses—well,
hosses is hosses!

BRET HARTE

NICHOLAS NYE

Thistle and darnel and dock grew there,
And a bush, in the corner, of may,
On the orchard wall I used to sprawl,
In the blazing heat of the day;
Half asleep and half awake,
While the birds went twittering by,
And nobody there my lone to share
But Nicholas Nye.

Nicholas Nye was lean and grey,
Lame of a leg and old,
More than a score of donkey's years
He had seen since he was foaled;
He munched the thistles, purple and spiked,
Would sometimes stoop and sigh,
And turn to his head, as if he said,
"Poor Nicholas Nye!"

Alone with his shadow he'd drowse in the meadow,
Lazily swinging his tail,

At break of day he used to bray,—
  Not much too hearty and hale;
But a wonderful gumption was under his skin,
  And a clear calm light in his eye,
And once in a while he'd smile:—
  Would Nicholas Nye.

Seemed to be smiling at me, he would,
  From his bush, in the corner, of may,—
Bony and ownerless, widowed and worn,
  Knobble-kneed, lonely and grey;
And over the grass would seem to pass
  'Neath the deep dark blue of the sky,
Something much better than words between me
  And Nicholas Nye.

But dusk would come in the apple boughs,
  The green of the glow-worm shine,
The birds in nest would crouch to rest,
  And home I'd trudge to mine;
And there, in the moonlight, dark with dew,
  Asking not wherefore nor why,
Would brood like a ghost, and as still as a post,
  Old Nicholas Nye.

WALTER DE LA MARE

THE KERRY COW

It's in Connacht in Munster that yourself might travel
  wide,
And be asking all the herds you'd meet along the coun-
  tryside,
But you'd never meet a one could show the likes of her
  till now,
Where she's grazing in a Leinster field—my little Kerry
  cow.

If herself went to the cattle fairs she'd put all cows to shame,
For the finest poets of the land would meet to sing her fame;
And the young girls would be asking leave to stroke her satin coat,
They'd be praising and caressing her and calling her a dote.

If the King of Spain gets news of her he'll fill his purse with gold,
And set sail to ask the English King where she is to be sold,
But the King of Spain may come to me, a crown upon his brow,
It is he may keep his golden purse—and I my Kerry cow.

The priest maybe will tell her fame to the Holy Pope of Rome,
And the Cardinals' College send for her to leave her Irish home;
But it's heart-broke she would be itself to cross the Irish sea,
'Twould be best they'd send a blessing to my Kerry cow and me.

When the Ulster men hear tell of her, they'll come with swords and pikes,
For it's civil war there'll be no less if they should see her likes,
And you'll read it on the paper of the bloody fight there's been,
An' the Orangemen they're burying in fields of Leinster green.

There are red cows that's contrary, and there's white cows quare and wild,
But my Kerry cow is biddable an' gentle as a child.

You may rare up kings and heroes on the lovely milk she yields,
For she's fit to foster generals to fight on battlefields.

In the histories they'll be making they've a right to put her name
With the horse of Troy and Oisin's hounds and other beasts of fame,
And the painters will be painting her beneath the hawthorne bough,
Where she's grazing on the good green grass—my little Kerry cow.

WINIFRED M. LETTS

MODEREEN RUE

(*The Little Red Rogue—The Fox*)

Och, Modereen Rue, you little red rover,
By the glint of the moon you stole out of your cover,
And now there is never an egg to be got
Nor a handsome fat chicken to put in the pot.
Och, Modereen Rue!

With your nose to the earth and your ear on the listen
You slunk through the stubble with first drops a-glisten
With my lovely fat drake in your teeth as you went,
That your red roguish children should breakfast content.
Och, Modereen Rue!

Och, Modereen Rue, hear the horn for a warning,
They are looking for red, roguish foxes this morning;
But let them come my way, you little red rogue,
'Tis I will betray you to huntsman and dog
Och, Modereen Rue!

The little red rogue, he's the colour of bracken,
O'er mountains, o'er valleys, his pace will not slacken,
Tantara, tantara! he is off now and faith
'Tis a race 'twixt the little red rogue and his death
Och, Modereen Rue!

Och, Modereen Rue, I've no cause to be grieving
For little red rogues with their tricks and their thieving,
The hounds they give tongue and the quarry's in sight,
The hens on the roost may sleep easy tonight.
Och, Modereen Rue!

But my blessing be on him. He made the hounds follow
Through the woods, through the dales, over hill, over hollow,
It was Modereen Rue led them fast, led them far,
From the glint of the morning till eve's silver star.
Och, Modereen Rue!

And he saved his red brush for his own future wearing,
He slipped into a drain, and he left the hounds swearing.
Good luck, my fine fellow, and long may you show
Such a clean pair of heels to the hounds as they go.
Och, Modereen Rue!

KATHARINE TYNAN

THE TIGER

Tiger! Tiger! burning bright,
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?

On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And watered heaven with their tears,
Did He smile His work to see?
Did He who made the Lamb, make thee?

Tiger! Tiger! burning bright,
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

WILLIAM BLAKE

EPITAPH ON A HARE

Here lies, whom hound did ne'er pursue,
  Nor swifter greyhound follow,
Whose foot ne'er tainted morning dew,
  Nor ear heard huntsman's halloo,

Old Tiney, surliest of his kind,
  Who, nursed with tender care,
And to domestic bounds confined,
  Was still a wild Jack hare.

Though duly from my hand he took
His pittance every night,
He did it with a jealous look,
And, when he could, would bite.

His diet was of wheaten bread,
And milk, and oats, and straw;
Thistles, or lettuces instead;
With sand to scour his maw.

On twigs of hawthorne he regaled,
On pippins' russet peel,
And when his juicy salads failed,
Sliced carrot pleased him well.

A Turkey carpet was his lawn,
Whereon he loved to bound,
To skip and gambol like a fawn,
And swing his rump around.

His frisking was at evening hours,
For then he lost his fear,
But most before approaching showers,
Or when a storm drew near.

Eight years and five round rolling moons
He thus saw steal away,
Dozing out all his idle noons,
And every night at play.

I kept him for his humor's sake,
For he would oft beguile
My heart of thoughts that made it ache,
And force me to a smile.

But now beneath his walnut shade
He finds his long last home,

And waits, in snug concealment laid,
  Till gentler Puss shall come.

He still more aged, feels the shocks
  From which no care can save,
And, partner once of Tiney's box,
  Must soon partake his grave.

WILLIAM COWPER

THE HOUSEKEEPER

The frugal snail, with forecast of repose,
Carries his house with him where'er he goes;
Peeps out,—and if there comes a shower of rain,
Retreats to his small domicile again.
Touch but a tip of him, a horn,—'tis well,—
He curls up in his sanctuary shell.
He's his own landlord, his own tenant; stay
Long as he will, he dreads no Quarter Day.
Himself he boards and lodges; both invites
And feasts himself: sleeps with himself o' nights.
He spares the upholsterer trouble to procure
Chattels; himself is his own furniture,
And his sole riches. Whereso'er he roam,—
Knock when you will,—he's sure to be at home.

CHARLES LAMB

CHANTICLEER

Of all the birds from East to West
  That tuneful are and dear,
I love that farmyard bird the best,
  They call him Chanticleer.

Gold plume and copper plume
Comb of scarlet gay;
'Tis he that scatters night and gloom,
And whistles back the day!

He is the sun's brave herald
That, ringing his blithe horn,
Calls round a world dew-pearled
The heavenly airs of morn.

O clear gold, shrill and bold!
He calls through creeping mist
The mountains from the night and cold
To rose and amethyst.

He sets the birds to singing,
He calls the flowers to rise;
The morning cometh, bringing
Sweet sleep to heavy eyes.

Gold plume and silver plume,
Comb of coral gay;
'Tis he packs off the night and gloom,
And summons home the day!

Black fear he sends it flying,
Black care he drives afar;
And creeping shadows sighing
Before the morning star.

The birds of all the forest
Have dear and pleasant cheer,
But yet I hold the rarest
The farmyard chanticleer.

Red cock or black cock,
Gold cock or white,

The flower of all the feathered flock;
He whistles back the light!

KATHARINE TYNAN

TO SOME PHILADELPHIA SPARROWS

Men say unfriendly words of you, poor birds!
And I? I praise you for your saucy joy
On dusty streets; I love you for your twitter
In vines that cling to heated city walls;
Your noisy congregations on the trees;
Unchurchly ways of saying this and that
About your brother men; your gaieties
In parks near by a fountain's dripping brim.

Men say your manners are not fine. And, too,
They call you scavengers, they call you thief
And enemy to other prettier birds.
Perhaps we are one feather, you and I!
I would not hold it any grief to be
Your brother bird upon the city street.

I love you, chatterers! Yet I have heard
The lark in other lands, the thrush in this.
Dull many a day had been without your din,
Your wrangles under foot, your shameless ways.

Men say unfriendly words of you. Of me
They speak unkindly, too. Yet see how gay
We are! Ah, well, we are one feather, you
And I! We have the city streets for plunder,
The eaves for wonder, and above there is
The sky!

JEANNETTE MARKS

THRUSHES

Through Tanglewood the thrushes trip,
As brown as any clod,
But in their spotted throats are hung
The vesper-bells of God.
And I know little secret truths,
And hidden things of good,
Since I have heard the thrushes sing
At dusk, in Tanglewood.

KARLE WILSON BAKER

THE WHIPPOORWILL

Above lone woodland ways that led
To dells the stealthy twilights tread
The west was hot geranium red;
  And still, and still,
Along old lanes the locusts sow
With clustered pearls the Maytimes know,
Deep in the crimson afterglow,
We heard the homeward cattle low,
And then the far-off, far-off woe
  Of "whippoorwill!" of "whippoorwill!"

Beneath the idle beechen boughs
We heard the far bells of the cows
Come slowly jangling toward the house;
  And still, and still,
Beyond the light that would not die
Out of the scarlet-haunted sky;
Beyond the evening-star's white eye
Of glittering chalcedony,
Drained out of dusk the plaintive cry
  Of "whippoorwill," of "whippoorwill."

And in the city oft, when swims
The pale moon o'er the smoke that dims
Its disk, I dream of wildwood limbs;
  And still, and still,
I seem to hear, where shadows grope
'Mid ferns and flowers that dewdrops rope,—
Lost in faint deeps of heliotrope
Above the clover-sweetened slope,—
Retreat, despairing, past all hope,
  The whippoorwill, the whippoorwill.

MADISON J. CAWEIN

ROBERT OF LINCOLN

Merrily swinging on brier and weed,
  Near to the nest of his little dame,
Over the mountainside or mead,
  Robert of Lincoln is telling his name:
    Bob-o'-link, bob-o'-link,
    Spink, spank, spink;
Snug and safe is that nest of ours,
Hidden among the summer flowers.
    Chee, chee, chee.

Robert of Lincoln is gayly drest,
  Wearing a bright black wedding coat;
White are his shoulders and white his crest.
  Hear him call in his merry note:
    Bob-o'-link, bob-o'-link,
    Spink, spank, spink;
Look, what a nice new coat is mine,
Sure there was never a bird so fine.
    Chee, chee, chee.

Robert of Lincoln's Quaker wife,
Pretty and quiet, with plain brown wings,
Passing at home a patient life,
Broods in the grass while her husband sings:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Brood, kind creature; you need not fear
Thieves and robbers while I am here.
Chee, chee, chee.

Modest and shy as a nun is she;
One weak chirp is her only note.
Braggart and prince of braggarts is he,
Pouring boasts from his little throat:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Never was I afraid of man;
Catch me, cowardlly knaves, if you can!
Chee, chee, chee.

Six white eggs on a bed of hay,
Flecked with purple, a pretty sight!
There as the mother sits all day,
Robert is singing with all his might:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Nice good wife, that never goes out,
Keeping house while I frolic about.
Chee, chee, chee.

Soon as the little ones chip the shell,
Six wide mouths are open for food;
Robert of Lincoln bestirs him well,
Gathering seeds for the hungry brood.
Bob-o'-link, bob-o'-link,
Spink, spank, spink;

This new life is likely to be
Hard for a gay young fellow like me.
Chee, chee, chee.

Robert of Lincoln at length is made
Sober with work, and silent with care;
Off is his holiday garment laid,
Half forgotten that merry air:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Nobody knows but my mate and I
Where our nest and our nestlings lie.
Chee, chee, chee.

Summer wanes; the children are grown;
Fun and frolic no more he knows;
Robert of Lincoln's a humdrum crone;
Off he flies, and we sing as he goes:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
When you can pipe that merry old strain,
Robert of Lincoln, come back again.
Chee, chee, chee.

WILLIAM CULLEN BRYANT

THE SANDPIPER

Across the narrow beach we flit,
One little sandpiper and I,
And fast I gather, bit by bit,
The scattered driftwood, bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit,
One little sandpiper and I.

Above our heads the sullen clouds
  Scud, black and swift, across the sky;
Like silent ghosts in misty shrouds
  Stand out the white lighthouses high.
Almost as far as eye can reach
  I see the close-reefed vessels fly,
As fast we flit along the beach,
  One little sandpiper and I.

I watch him as he skims along,
  Uttering his sweet and mournful cry;
He starts not at my fitful song,
  Nor flash of fluttering drapery.
He has no thought of any wrong,
  He scans me with a fearless eye;
Stanch friends are we, well-tried and strong,
  The little sandpiper and I.

Comrade, where wilt thou be to-night,
  When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
  To what warm shelter canst thou fly?
I do not fear for thee, though wroth
  The tempest rushes through the sky;
For are we not God's children both,
  Thou, little sandpiper, and I?

CELIA THAXTER

THE OWL

When cats run home and light is come,
And dew is cold upon the ground,
And the far-off stream is dumb,
  And the whirring sail goes round,
  And the whirring sail goes round,

Alone and warming his five wits,
The white owl in the belfry sits.

When merry milkmaids click the latch,
And rarely smells the new-mown hay,
And the cock hath sung beneath the thatch
Twice or thrice his roundelay,
Twice or thrice his roundelay
Alone and warming his five wits,
The white owl in the belfry sits.

ALFRED TENNYSON

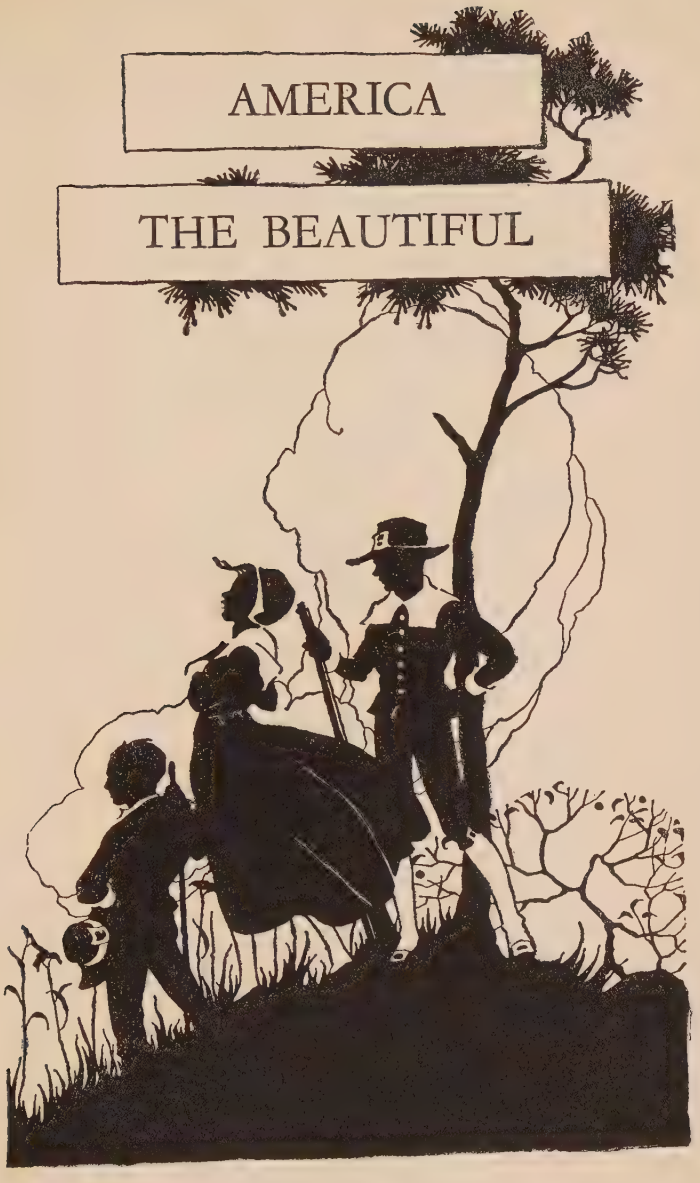
THE EAGLE

He clasps the crag with hookèd hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls;
And like a thunderbolt he falls.

ALFRED TENNYSON

AMERICA THE BEAUTIFUL



AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!
America! America!
May God thy gold refine,
Till all success be nobleness,
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

KATHARINE LEE BATES

I KNOW SOME LONELY HOUSES

I know some lonely houses off the road
A robber'd like the look of,—
Wooden barred,
And windows hanging low,
Inviting to
A portico,
Where two could creep:
One hand the tools,
The other peep
To make sure all's asleep.
Old-fashioned eyes,
Not easy to surprise!

How orderly the kitchen'd look by night,
With just a clock,—
But they could gag the tick,
And mice won't bark.
And so the walls don't tell,
None will.

A pair of spectacles ajar just stir—
An almanac's aware.
Was it the mat winked,
Or a nervous star?
The moon slides down the stair
To see who's there.

There's plunder,—where?
Tankard, or spoon,
Earring, or stone,
A watch, some ancient brooch

To match the grandmamma,
Staid sleeping there.

Day rattles, too,
Stealth's slow;
The sun has got as far
As the third sycamore.
Screams chanticleer,
"Who's there?"
And echoes, trains away,
Sneer—"Where?"
While the old couple, just astir,
Fancy the sunrise left the door ajar!

EMILY DICKINSON

THE HOUSE WITH NOBODY IN IT

Whenever I walk to Suffern along the Erie track,
I go by a poor old farmhouse with its shingles broken and black.
I suppose I've passed it a hundred times, but I always stop for a minute
And look at the house, the tragic house, the house with nobody in it.

I never have seen a haunted house, but I hear there are such things;
That they hold the talk of spirits, their mirth, and sorrowings.
I know this house isn't haunted, but I wish it were, I do;
For it wouldn't be so lonely if it had a ghost or two.

This house on the road to Suffern needs a dozen panes of glass,
And somebody ought to weed the walk and take a scythe to the grass.

It needs new paint and shingles, and the vine should be
trimmed and tied,
But what it needs the most of all is some people living
inside.

If I had a lot of money and all my debts were paid,
I'd put a gang of men to work with brush and saw and
spade.
I'd buy that place and fix it up the way it used to be,
And I'd find some people who wanted a home and give
it to them free.

Now, a new house standing empty, with staring window
and door,
Looks idle, perhaps, and foolish, like a hat on its block
in the store.
But there's nothing mournful about it; it cannot be sad
and lone
For the lack of something within it that it has never
known.

But a house that has done what a house should do, a
house that has sheltered life,
That has put its loving wooden arms around a man and
his wife,
A house that has echoed a baby's laugh, and held up his
stumbling feet,
Is the saddest sight when it's left alone, that ever your
eyes could meet.

So whenever I go to Suffern along the Erie track,
I never go by the empty house without stopping and
looking back,
Yet it hurts me to look at a crumbling roof and the
shutters fallen apart,
For I can't help thinking the poor old house is a house
with a broken heart.

JOYCE KILMER

SCENES FROM SNOW-BOUND

I. THE SNOW-STORM

Unwarmed by any sunset light
The gray day darkened into night,
A night made hoary with the swarm
And whirl-dance of the blinding storm,
As zigzag wavering to and fro
Crossed and recrossed the wingèd snow:
And ere the early bedtime came
The white drift piled the window-frame,
And through the glass the clothes-line posts
Looked in like tall and sheeted ghosts.

So all night long the storm roared on:
The morning broke without a sun;
In tiny spherule traced with lines
Of Nature's geometric signs,
In starry flake and pellicle
All day the hoary meteor fell;
And, when the second morning shone,
We looked upon a world unknown,
On nothing we could call our own.
Around the glistening wonder bent
The blue walls of the firmament,
No cloud above, no earth below,—
A universe of sky and snow!
The old familiar sights of ours
Took marvelous shapes; strange domes and towers
Rose up where sty or corn-crib stood,
Or garden-wall or belt of wood;
A smooth white mound the brush-pile showed,
A fenceless drift what once was road;
The bridle-post an old man sat
With loose-flung coat and high cocked hat

The well-curb had a Chinese roof;
And even the long sweep, high aloof,
In its slant splendor, seemed to tell
Of Pisa's leaning miracle.

II. THE FIRESIDE

As night drew on, and, from the crest
Of wooded knolls that ridged the west,
The sun, a snow-blown traveler, sank
From sight beneath the smothering bank,
We piled with care our nightly stack
Of wood against the chimney-back,—
The oaken log, green, huge, and thick,
And on its top the stout back-stick;
The knotty forestick laid apart,
And filled between with curious art
The ragged brush; then, hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed wall and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom;
While radiant with a mimic flame
Outside the sparkling drift became
And through the bare-boughed lilac-tree
Our own warm hearth seemed blazing free.
The crane and pendent trammels showed,
The Turks' heads on the andirons glowed;
While childish fancy, prompt to tell
The meaning of the miracle,
Whispered the old rhyme: "*Under the tree*
When fire outdoors burns merrily,
There the witches are making tea."

III. MOTHER

Our mother, while she turned her wheel
Or run the new-knit stocking-heel,
Told how the Indian hordes came down
At midnight on Cochecho town,
And how her own great-uncle bore
His cruel scalp-mark to fourscore.
Recalling, in her fitting phrase,
So rich and picturesque and free
(The common unrhymed poetry
Of simple life and country ways),
The story of her early days,—
She made us welcome to her home;
Old hearths grew wide to give us room,
We stole with her a frightened look
At the gray wizard's conjuring-book,
The fame whereof went far and wide
Through all the simple country-side;
We heard the hawks at twilight play,
The boat-horn on Piscataqua,
The loon's weird laugher far away;
We fished her little trout-brook, knew
What flowers in wood and meadow grew,
What sunny hillsides autumn-brown
She climbed to shake the ripe nuts down,
Saw where in sheltered cove and bay
The ducks' black squadron anchored lay,
And heard the wild geese calling loud
Beneath the gray November cloud.

JOHN GREENLEAF WHITTIER

THE PAINTED HILLS OF ARIZONA

The rainbows all lie crumpled on these hills,
The red dawns scattered on their colored sills.
These hills have caught the lightning in its flight,
Caught colors from the skies of day and night
And shine with shattered stars and suns; they hold
Dyed yellow, red and purple, blue and gold.

Red roses seem within their marble blown,
A painted garden chiseled in the stone;
The rose and violet trickling through their veins,
Where they drop brilliant curtains to the plains—
A ramp of rock and granite, jeweled and brightening,
Like some great colored wall of lightning!

EDWIN CURRAN

FIRST SNOW

The cows are bawling in the mountains,
Snowflakes fall.
They are leaving the pools and pebbled fountains,
Troubled, they bawl.
They are winding down the mountain's shoulders
Through the open pines,
The wild rose thickets and the granite boulders
In broken lines.
Each calf trots close beside its mother,
And so they go,
Bawling and calling to one another
About the snow.

CHARLES ERSKINE SCOTT WOOD

THE KING'S HIGHWAY

("*El Camino Real*")

All in the golden weather, forth let us ride today,
You and I together on the King's Highway,
The blue sky above us, and below the shining sea;
There's many a road to travel, but it's this road for me.

It's a long road and sunny, and the fairest in the world—
There are peaks that rise above it in their snowy mantles curled,
And it leads from the mountains through a hedge of chaparral,
Down to the waters where the sea gulls call.

It's a long road and sunny, it's a long road and old
And the brown padres made it for the flocks of the fold;
They made it for the sandals of the sinner-folk that trod
From the fields in the open to the shelter-house of God.

They made it for the sandals of the sinner-folk of old;
Now the flocks they are scattered and death keeps the fold;
But you and I together we will take the road today,
With the breath in our nostrils, on the King's Highway.

We will take the road together through the morning's golden glow,
And we'll dream of those who trod it in the mellowed long ago;
We will stop at the missions where the sleeping padres lay,
And we'll bend a knee above them for their souls' sake to pray.

We'll ride through the valleys where the blossom's on the tree,
Through the orchards and the meadows with the bird and the bee,
And we'll take the rising hills where the manzanitas grow,
Past the gray sails of waterfalls where blue violets blow.

Old Conquistadores, O brown priests and all,
Give us your ghosts for company when night begins to fall;
There's many a road to travel but it's this road today,
With the breath of God above us on the King's Highway.

JOHN S. MCGROARTY

CONCORD HYMN

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,

Bid Time and Nature gently spare
The shaft we raise to them and thee.

RALPH WALDO EMERSON

THE LANDING OF THE PILGRIM FATHERS

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed;

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear;
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.

The ocean eagle soared
From his nest by the white wave's foam;
And the rocking pines of the forest roared—
This was their welcome home!

There were men with hoary hair
  Amidst that pilgrim band:
Why had they come to wither there,
  Away from their childhood's land?

There was woman's fearless eye,
  Lit by her deep love's truth;
There was manhood's brow, serenely high,
  And the fiery heart of youth.

What sought they thus afar?
  Bright jewels of the mine?
The wealth of seas, the spoils of war?—
  They sought a faith's pure shrine!

Aye, call it holy ground,
  The soil where first they trod!
They have left unstained what there they found—
  Freedom to worship God.

FELICIA D. HEMANS

ANN RUTLEDGE

She came like music: when she went
  A silence fell upon the man.
Death took the sun away with her—
  Ann Rutledge—deathless Ann.

She left upon his life a light,
  A music sounding through his years,
A spirit singing through his toils,
  A memory in his tears.

She was the dream within his dream;
  And when she turned and went away

She took the romance from the night
The rapture from the day.

But from her beauty and her doom,
A man rose merciful and just;
And a great People still can feel
The passion of her dust.

EDWIN MARKHAM

LINCOLN [1]

Would that I might rouse the Lincoln in you all,
That which is gendered in the wilderness
From lonely prairies and God's tenderness.
Imperial soul, star of a weedy stream,
Born where the ghosts of buffaloes still dream,
Whose spirit hoof-beats storm above his grave,
Above that breast of earth and prairie-fire—
Fire that freed the slave.

VACHEL LINDSAY

WASHINGTON

(From "Under the Old Elm")

Soldier and statesman, rarest unison;
High-poised example of great duties done
Simply as breathing, a world's honors worn
As life's indifferent gifts to all men born;
Dumb for himself, unless it were to God,
But for his barefoot soldiers eloquent,
Tramping the snow to coral where they trod,
Held by his awe in hollow-eyed content;

[1] From *Litany of Heroes*. Used by special arrangement with The Macmillan Co., publishers.

Modest yet firm as Nature's self; unblamed
Save by the men his nobler temper shamed; . . .
Not honored then or now because he wooed
The popular voice; but that he still withstood;
Broad-minded, higher souled, there is but one
Who was all this and ours, and all men's—
Washington.

JAMES RUSSELL LOWELL

BROTHERS ALL

BROTHERHOOD

(From "Passage to India")

Lo, Soul! seest thou not God's purpose from the first?
The earth to be spann'd, connected by net-work,
The people to become brothers and sisters,
The races, neighbors, to marry and to be given in marriage,
The oceans to be cross'd, the distant brought near,
The lands to be welded together.

WALT WHITMAN

MY MOTHER'S HANDS

My mother's hands are cool and fair,
  They can do anything.
Delicate mercies hide them there
  Like flowers in the spring.

When I was small and could not sleep,
  She used to come to me,
And with my cheek upon her hand
  How sure my rest would be.

For everything she ever touched
  Of beautiful or fine,
Their memories living in her hands
  Would warm that sleep of mine.

Her hands remember how they played
  One time in meadow streams,—
And all the flickering song and shade
  Of water took my dreams.

One time she touched the cloud that kissed
  Brown pastures bleak and far;—
I leaned my cheek into a mist
  And thought I was a star.

All this was very long ago
  And I am grown; but yet
The hand that lured my slumber so
  I never can forget.

For still when drowsiness comes on
  It seems so soft and cool,
Shaped happily beneath my cheek,
  Hollow and beautiful.

ANNA HEMPSTEAD BRANCH

A FELLER I KNOW

His name it is Pedro-Pablo-Ignacio-Juan-
Francesco García y Gabaldon,
But the fellers call him Pete;
His folks belong to the Conquistadores
And he lives at the end of our street.

His father's father's great-grandfather
Was friends with the King of Spain
And his father peddles hot tamales
From here to Acequia-Madre Lane.

And Pete knows every one of the signs
For things that are lucky to do,
A charm to say for things that are lost,
And roots that are good to chew.

Evenings we go to Pedro's house
When there's firelight and rain
To hear of the Indians his grandfather fought
When they first came over from Spain.

And how De Vargas with swords and spurs
Came riding down our street,
And Pedro's mother gives us cakes
That are strange and spicy and sweet.

And we hear of gold that is buried and lost
On ranches they used to own,
And all us fellers think a lot
Of Pedro-Pablo-Ignacio-Juan-
Francesco García y Gabaldon.

MARY AUSTIN

PORTRAIT OF A BOY

After the whipping, he crawled into bed;
Accepting the harsh fact with no great weeping.
How funny uncle's hat had looked striped red!
He chuckled silently. The moon came, sweeping
A black frayed rag of tattered cloud before
In scorning; very pure and pale she seemed,
Flooding his bed with radiance. On the floor
Fat motes danced. He sobbed; closed his eyes and dreamed.

Warm sand flowed round him. Blurts of crimson light
Splashed the white grains like blood. Past the cave's mouth
Shone with a large fierce splendor, wildly bright,
The crooked constellations of the South;
Here the Cross swung; and there, affronting Mars,
The Centaur stormed aside a froth of stars.
Within, great casks like wattled aldermen
Sighed of enormous feasts, and cloth of gold
Glowed on the walls like hot desire. Again,
Beside webbed purples from some galleon's hold,
A black chest bore the skull and bones in white
Above a scrawled "Gunpowder!" By the flames,
Decked out in crimson, gemmed with syenite,
Hailing their fellows by outrageous names

The pirates sat and diced. Their eyes were moons.
"Doubloons!" they said. The words crashed gold.
"Doubloons!"

STEPHEN VINCENT BENÉT

IN THE MORNING

'Lias! 'Lias! Bless de Lawd!
Don' you know de day's erbroad?
Ef you don' git up, you scamp,
Dey'll be trouble in dis camp.
T'ink I gwine to let you sleep
W'ile I meks yo' boa'd an' keep?
Dat's a putty howdy-do—
Don' you hyeah me, 'Lias—you?

Bet ef I come crost dis flo'
You won' fin' no time to sno'.
Daylight all a-shinin' in
W'ile you sleep—w'y hit's a sin!
A-ain't de can'le-light enough
To bu'n out widout a snuff,
But you go de mo'nin' thoo
Bu'nin' up de daylight too?

'Lias, don' you hyeah me call?
No use tu'nin' to'ds de wall;
I kin hyeah dat mattus squeak;
Don' you hyeah me w'en I speak?
Dis hyeah clock done struk off six—
Ca'line, bring me dem ah sticks!
Oh, you down, suh; huh! you down—
Look hyeah, don' you daih to frown.

Ma'ch yo'se'f an' wash yo face,
Don' you splattah all de place;

I got somep'n else to do,
'Sides jes' cleanin' aftah you.
Tek dat comb an' fix yo' haid—
Looks jes lak a feddah baid.
Look hyeah, boy, I let you see
You sha'n't roll yo' eyes at me.

Come hyeah; bring me dat ah strap!
Boy, I'll whip you 'twell you drap;
You done felt yo'se'f too strong,
An' you sholy got me wrong.
Set down at dat table thaih,
Jes' you whimpay ef you daih!
Evah mo'nin' on dis place,
Seem lak I mus' lose my grace.

Fol' yo' han's an' bow yo' haid—
Wait ontweel de blessin' 's said;
"Lawd, have mussy on ouah souls—"
(Don' you daih to tech dem rolls—)
"Bless de food we gwine to eat—"
(You set still—I *see* yo' feet;
You jus' try dat trick agin!)
"Giv us peace an' joy, Amen!"

PAUL LAURENCE DUNBAR

OPPORTUNITY

Granny's gone a-visitin',
Seen huh git huh shawl
W'en I was a-hidin' down
Hime de gyahden wall.
Seen huh put her bonnet on,
Seen huh tie de strings,
An' I'se gone to dreamin' now
'Bout dem cakes an' t'ings.

On de she'f behime de do'—
Mussy, what a feas'!
Soon es she gits out o' sight,
I kin eat in peace.
I bin watchin' fu' a week
Des fu' dis hyeah chance,
Mussy, w'en I gets in daih,
I'll des sholy dance.

Lemon pie an' gingah-cake,
Let me set an' t'ink—
Vinegah an' sugah, too,
Dat'll mek a drink;
Ef dey's one t'ing dat I loves
Mos' pu'ticlahly,
It is eatin' sweet t'ings an'
A-drinkin' Sangaree.

Lawdy, won' po' granny raih
We'n she see de she'f;
W'en I t'ink erbout huh face,
I's 'mos' 'shamed myse'f.
Well, she gone, an' hyeah I is,
Back behime de do'—
Look hyeah! gran's 's done 'spected me,
Dain't no sweets no mo'.

Evah sweet is hid away,
Job des done up brown;
Pusson t'ink dat someun t'ought
Dey was t'eves erroun';
Dat des breaks my heart in two;
Oh how bad I feel!
Des to t'ink my own gramma
B'lieved dat I'u'd steal!

PAUL LAURENCE DUNBAR

JEST 'FORE CHRISTMAS

Father calls me William, sister calls me Will,
Mother calls me Willie, but the fellers call me Bill!
Mighty glad I ain't a girl—ruther be a boy,
Without them sashes, curls, an' things that's worn by Fauntleroy!
Love to chawnk green apples an' go swimmin' in the lake—
Hate to take the castor-ile they give for belly-ache!
'Most all the time, the whole year round, there ain't no flies on me,
But jest 'fore Christmas I'm as good as I kin be!

Got a yeller dog named Sport, sick him on the cat;
First thing she knows she doesn't know where she is at!
Got a clipper sled, an' when us kids goes out to slide,
'Long comes the grocery cart, an' we all hook a ride!
But sometimes when the grocery man is worrited an' cross,
He reaches at us with his whip, an' larrups up his hoss,
An' then I laff an' holler, "Oh, ye never teched *me!*"
But jest 'fore Christmas I'm as good as I kin be!

Gran'ma says she hopes that when I git to be a man,
I'll be a missionarer like her oldest brother, Dan,
As was et up by the cannibuls that lives in Ceylon's Isle,
Where every prospeck pleases, an' only man is vile!
But gran'ma she has never been to see a Wild West show,
Nor read the Life of Daniel Boone, or else I guess she'd know
That Buff'lo Bill an' cow-boys is good enough for me!
Excep' jest 'fore Christmas, when I'm good as I kin be!

And then old Sport he hangs around, so solemn-like an' still,
His eyes they seem a-sayin': "What's the matter, little Bill?"

The old cat sneaks down off her perch an' wonders
what's become
Of them two enemies of hern that used to make things
hum!
But I am so perlite an' 'tend so earnestly to biz,
That mother says to father: "How improved our Willie
is!"
But father, havin' been a boy hisself, suspicions me
When, jest 'fore Christmas, I'm as good as I kin be!

For Christmas, with its lots an' lots of candles, cakes an'
toys,
Was made, they say, for proper kids, an' not for naughty
boys;
So wash yer face an' bresh yer hair, an' mind yer p's
and q's,
An' don't bust out yer pantaloons, and don't wear out
yer shoes;
Say "Yessum" to the ladies, an' "Yessur" to the men,
An' when they's company, don't pass yer plate for pie
agin;
But, thinkin' of the things yer'd like to see upon that
tree,
Jest 'fore Christmas be as good as yer kin be!

EUGENE FIELD

THE FIDDLING LAD

"There'll be no roof to shelter you;
You'll have no where to lay your head.
And who will get your food for you?
Star-dust pays for no man's bread.
So, Jacky, come give me your fiddle
If ever you mean to thrive."

"I'll have the skies to shelter me,
The green grass it shall be my bed,
And happen I'll find somewhere for me
A sup of drink, a bit of bread;
And I'll not give my fiddle
To any man alive."

And it's out he went across the wold,
His fiddle tucked beneath his chin,
And (golden bow on silver strings)
Smiling he fiddled the twilight in;

And fiddled in the frosty moon,
And all of the stars of the Milky Way,
And fiddled low through the dark of dawn,
And laughed and fiddled in the day.

But oh, he had no bit nor sup,
And oh, the winds blew stark and cold,
And when he dropped on his grass-green bed
It's long he slept on the open wold.

They digged his grave and, "There," they said,
"He's got more land than ever he had,
And well it will keep him held and housed,
The feckless bit of a fiddling lad."

And it's out he's stepped across the wold
His fiddle tucked beneath his chin—
A wavering shape in the wavering light,
Smiling he fiddles the twilight in,

And fiddles in the frosty moon,
And all the stars of the Milky Way,
And fiddles low through the dark of dawn,
And laughs and fiddles in the day.

He needeth not or bit or sup,
The winds of night he need not fear,
And (bow of gold on silver strings)
It's all the peoples turn to hear.

"Oh never," it's all the people cry,
"Came such sweet sounds from mortal hand";
And, "Listen," they say, "it's some ghostly boy
That goes a-fiddling through the land.

Hark you! It's night comes slipping in,—
The moon and the stars that tread the sky;
And there's the breath of the world that stops;
And now with a shout the sun comes by!"

Who heareth him he heedeth not
But smiles content, the fiddling lad;
He murmurs, "Oh many's the happy day,
My fiddle and I together have had;
And could I give my fiddle
To any man alive?"

ADELAIDE CRAPSEY

LEETLE BATEESE

You bad leetle boy, not moche you care
How busy you're kipin' your poor gran' père
Tryin' to stop you ev'ry day,
Chasin' de hen aroun' de hay—
W'y don't you giev' dem a chance to lay?
Leetle Bateese!

Off on de fiel' you foller de plough
Den w'en you're tired you scare de cow
Sickin' de dog till dey jomp de wall

So de milk ain't good for at all—
An' you're only five an' a half dis fall,
Leetle Bateese!

Too sleepy for sayin' de prayer to-night?
Never min', I s'pose it'll be all right
Say dem to-morrow—ah! dere he go!
Fas' asleep in a minute or so—
And he'll stay lak dat till de rooster crow,
Leetle Bateese!

Den wake us up right away toute suite
Lookin' for something more to eat,
Makin' me t'ink of dem long leg crane
Soon as dey swaller, dey start again,
I wonder your stomach don't get no pain,
Leetle Bateese!

But see heem now lyin' dere in bed,
Look at de arm onderneat' hees head;
If he grow lak dat till he's twenty year
I bet he'll be stronger dan Louis Cyr
An' beat all de voyageurs leevin' here,
Leetle Bateese!

Jus' feel de muscle along hees back,
Won't giev' heem moche bodder for carry pack
On de long portage, any size canoe,
Dere's not many t'ing dat boy won't do,
For he's got double-joint on hees body too,
Leetle Bateese!

But leetle Bateese! please don't forget
We rader you're stayin' de small boy yet,
So chase de chicken an' mak' dem scare,

An' do w'at you lake wit' your old gran' père
For w'en you're beeg feller he won't be dere—
Leetle Bateese!

WILLIAM HENRY DRUMMOND

SAYS SHE

My Granny she often says to me,
Says she, "You're terrible bold,
It's you have a right to mend your ways
Before you'll ever grow old,"
Says she.

"Before you'll ever grow old
For it's steadfast now that you ought to be,
An' you going on sixteen," says she.
"What'll you do when you're old like me?
"What'll you do?" says she.

"What will I do when I'm old?" says I
"Och musha, I'll say my prayers,
I'll wear a net an' a black lace cap
To cover my silver hairs,"
Says I.

To cover my silver hairs,
When I am as old as Kate Kearney's cat
I'll sell my dress and featherdy hat,
An' buy an old bedgown the like o' that,
The very like o' that."

My Granny she sighs and says to me,
"The years fly terrible fast,
The girls they laugh an' talk with the boys,
But they all grow old at last,"
Says she.

"They all grow old at last.
At Epiphany cocks may skip," says she,
But kilt by Easter they're like to be,
By the Hokey! You'll grow as old as me,
As weak an' old," says she.

"Maybe you tell me no lie," says I
"But I've time before me yet.
There's time to dance and there's time to sing
So why would I need to fret?"
Says I.

"So why would I need to fret?
Old age may lie at the foot of the hill,
'Twixt hoppin' and trottin' we'll get there still.
Why wouldn't we dance while we have the will,
Dance while we have the will?"

WINIFRED M. LETTS

DANNY MURPHY [1]

He was as old as old could be,
His little eye could scarcely see,
His mouth was sunken in between
His nose and chin, and he was lean
And twisted up and withered quite,
So that he couldn't walk aright.

His pipe was always going out,
And then he'd have to search about
In all his pockets, and he'd mow
—O, deary me! and, musha now!—
And then he'd light his pipe and then
He'd let it go clean out again.

[1] From *Collected Poems*. Used by special arrangement with The Macmillan Co., publishers.

He couldn't dance or jump or run,
Or ever have a bit of fun
Like me and Susan, when we shout
And jump and throw ourselves about:
—But when he laughed then you could see
He was as young as young could be!

JAMES STEPHENS

FATHER WILLIAM

(*From "Alice in Wonderland"*)

"You are old, Father William," the young man said,
"And your hair has become very white;
And yet you incessantly stand on your head—
Do you think, at your age, it is right?"

"In my youth," Father William replied to his son,
"I feared it might injure the brain;
But now that I'm perfectly sure I have none,
Why, I do it again and again."

"You are old," said the youth, "as I mentioned before,
And have grown most uncommonly fat;
Yet you turned a back somersault in at the door—
Pray, what is the reason of that?"

"In my youth," said the sage, as he shook his gray locks,
"I kept all my limbs very supple
By the use of this ointment—one shilling the box—
Allow me to sell you a couple."

"You are old," said the youth, "and your jaws are too weak
For anything tougher than suet;

Yet you finished the goose, with the bones and the beak;
Pray, how did you manage to do it?"

"In my youth," said his father, "I took to the law,
And argued each case with my wife;
And the muscular strength which it gave to my jaw,
Has lasted the rest of my life."

"You are old," said the youth; "one would hardly suppose
That your eye was as steady as ever;
Yet you balanced an eel on the end of your nose—
What made you so awfully clever?"

"I have answered three questions, and that is enough,"
Said his father; "don't give yourself airs!
Do you think I can listen all day to such stuff?
Be off, or I'll kick you down-stairs!"

LEWIS CARROLL

SIR MARMADUKE

Sir Marmaduke was a hearty knight;
Good man! old man!
He's painted standing bolt upright,
With his hose rolled over his knee;
His periwig's as white as chalk,
And on his fist he holds a hawk,
And he looks like the head
Of an ancient family.

His dining-room was long and wide,
Good man! old man!
His spaniels lay by the fireside;
And in other parts, d'ye see

Cross bows, tobacco-pipes, old hats,
A saddle, his wife, and a litter of cats;
And he looks like the head
Of an ancient family.

He never turned the poor from his gate,
Good man! old man!
But was always ready to break the pate
Of his country's enemy.
What knight could do a better thing
Than serve the poor, and fight for his king?
And so may every head
Of an ancient family!

AUTHOR UNKNOWN

THE CURÉ'S PROGRESS

Monsieur the Curé down the street
Comes with his kind old face,—
With his coat worn bare, and his straggling hair,
And his green umbrella-case.

You may see him pass by the little *Grand Place,*
And the tiny *Hôtel-de-Ville;*
He smiles as he goes, to the *fleuriste Rose,*
And the *pompier Théophile.*

He turns, as a rule, through the *Marché* cool
Where the noisy fish-wives call;
And his compliments pays to the *belle Thérèse,*
As she sits in her dusty stall.

There's a letter to drop at the locksmith's shop
And Toto, the locksmith's niece,
Has jubilant hopes, for the Curé gropes
In his tail for a *pain d'epice.*

There's a little dispute with a merchant of fruit,
  Who is said to be heterodox,
That will ended be with a "*ma foi, oui!*"
  And a pinch from the Curé's box.

There is also a word that no one heard
  To the furrier's daughter—Lou;
And a pale cheek fed with a flickering red
  And a "*Bon Dieu garde M'sieur!*"

But a grander way for the *sous-Prefet,*
  And a bow for Ma'mselle Anne;
And a mock "off-hat" to the Notary's cat,
  And a nod to the sacristan.

For ever through life the Curé goes
  With a smile on his kind old face,—
With his coat worn bare, and his straggling hair,
  And his green umbrella-case.

AUSTIN DOBSON

SPANISH JOHNNY

The old West, the old time,
The old wind singing through
The red, red grass a thousand miles—
And, Spanish Johnny, you!
He'd sit beside the water ditch
When all his herd was in,
And never mind a child, but sing
To his mandolin.

The big stars, the blue night,
The moon-enchanted lane;
The olive man who never spoke,
But sang the songs of Spain.

His speech with men was wicked talk—
To hear it was a sin;
But these were golden things he said
To his mandolin.

The gold songs, the gold stars,
The word so golden then;
And the hand so tender to a child—
Had killed so many men.
He died a hard death long ago
Before the Road came in—
The night before he swung, he sang
To his mandolin.

WILLA CATHER

THE FOREST RANGER

The Forest Ranger rides from town
And low his bridle rein hangs down;
The sure foot mule that bears his pack
Jogs on unhaltered at his back;
But if the jingling spur
Clanks for a moment on the ground
Half in the trail he turns him round
To crop the tufted grass.

Then Ranger strikes the hillward trail
And well his roving eyes avail
To mark what sign of weather bides
Up on the mountain where he rides,
Or matters gone amiss;
What sapling firs the cattle broke,
What far trailed banners of blue smoke
Announce forbidden fires.

His work to ward the viewless lines
That guard a thousand years of pines;
From foolish waste and careless fires
Defend the rain-imploring spires
    That throng ascending steeps,
And where the seedling tree uprears
To hide the scar of wistless years,
    To stay the ruthless flocks.

His horse he pastures on the sod
Of glacier meadows else untrod,
One day he mends the dizzying trails
Where next the thunderous storm prevails;
    Or be it snow or sleet
Tightens his knees to his horse's sides,
Swims the sharp ford and forward rides,
    So rides he through the rain.

MARY AUSTIN

THE FLORIST SHOP

Florist shops are beautiful,
All damply green and dimly cool,
And the men who keep them are sure to be
A little baggy about the knee,
With voices pleasant and rather low
From living along with things that grow;
For you can't stay noisy and hurried where
Petal on petal fills the air
With spiciness, and every tree
Is hung with gayest greenery.
Grocers bustle and butchers shout,
Tradesmen tramp noisily in and out,

But florists are quiet men and kind,
With a sort of fragrance of the mind.

RACHEL FIELD

THE CIRCUS CLOWN

With whitened scalp and nose bedaubed with red,
He bounds into the ring and cracks his wheeze;
Bursting with wit he mounts a high trapeze,
Then falls into the net dispirited.
He mimics feats pyramidal, and dread
Contortions of some modern Hercules,
While at his shins they throw a wooden cheese
Or a soft turnip hits him on the head.

When tenting days are done, and nevermore
He smells the sawdust, sees the laughing eyes
I somehow think that on a daisied floor,
He'll turn a somersault in Paradise
To give some angel-child a glad surprise
Who never saw a circus clown before.

JOHN FERGUSON

THE COURTIN'

God makes sech nights, all white an' still
  Fur 'z you can look or listen,
Moonshine an' snow on field an' hill,
  All silence an' all glisten.

Zekle crep' up quite unbeknown
  An' peeked in thru the winder,

An' there sot Huldy all alone,
'ith no one nigh to hender.

A fireplace filled the room's one side
With half a cord o' wood in—
There warn't no stoves (tell comfort died)
To bake ye to a puddin'.

The wa'nut logs shot sparkles out
Towards the pootiest, bless her,
An' leetle flames danced all about
The chiny on the dresser.

Agin the chimbley crook-necks hung,
An' in amongst 'em rusted
The ole queen's-arm thet gran'ther Young
Fetched back f'om Concord busted.

The very room, coz she was in,
Seemed warm f'om floor to ceilin',
An' she looked full ez rosy agin
Ez the apples she was peelin'.

'Twas kin' o' kingdom-come to look
On sech a blessed cretur;
A dogrose blushin' to a brook
Ain't modester nor sweeter.

He was six foot o' man, A 1,
Clear grit an' human natur';
None couldn't quicker pitch a ton
Nor dror a furrer straighter.

He'd sparked it with full twenty gals,
He'd squired 'em, danced 'em, druv 'em,
Fust this one, an' then thet, by spells—
All is, he couldn't love 'em.

But long o'er her his veins 'ould run
All crinkly like curled maple;
The side she breshed fell full o' sun
Ez a south slope in Ap'il.

She thought no v'ice hed sech a swing
Ez hisn in the choir;
My! when he made Ole Hundred ring
She *knowed* the Lord was nigher.

An' she'd blush scarlit, right in prayer,
When her new meetin'-bunnet
Felt somehow thru' its crown a pair
O' blue eyes sot upun it.

Thet night, I tell ye, she looked *some!*
She seemed to 've gut a new soul,
For she felt sartin-sure he'd come,
Down to her very shoe-sole.

She heered a foot, an' knowed it tu,
A-raspin' on the scraper,—
All ways to once her feelin's flew
Like sparks in burnt-up paper.

He kin' o' l'itered on the mat,
Some doubtfle o' the sekle;
His heart kep' goin' pity-pat,
But hern went pity Zekle.

An' yit she gin her cheer a jerk
Ez though she wished him furder,
An' on her apples kep' to work,
Parin' away like murder.

"You want to see my Pa, I s'pose?"
"Wal . . . no . . . I come dasignin' "—
"To see my Ma? She's sprinklin' clo'es
Agin tomorrer's i'nin'."

To say why gals act so or so,
  Or don't, 'ould be presumin';
Mebby to mean *yes* an' say *no*
  Comes nateral to women.

He stood a spell on one foot fust,
  Then stood a spell on t'other,
An' on which one he felt the wust
  He couldn't ha' told ye nuther.

Says he, "I'd better call agin";
  Says she, "Think likely, Mister";
Thet last word pricked him like a pin,
  An' . . . Wal, he up an' kist her.

When Ma bimeby upon 'em slips,
  Huldy sot pale ez ashes,
All kin' o' smily roun' the lips
  An' teary roun' the lashes.

For she was jes' the quiet kind
  Whose naturs never vary,
Like streams that keep a summer mind
  Snowhid in Jenoary.

The blood clost roun' her heart felt glued
  Too tight for all expressin',
Tell mother see how metters stood,
  An' gin 'em both her blessin'.

Then her red come back like the tide
  Down to the Bay o' Fundy,
An' all I know is they was cried
  In meetin' come nex' Sunday.

James Russell Lowell

IN THE CITY

IN THE CITY

(*From "The City Tramp"*)

Give me the murmur of men—
Grimed with the woof of their task,
Who have moulded the pliant heart of things
Under the town's grey mask. . . .

The shout of a thousand throats,
The roar of a thousand feet,
Aye! even the swirl of the yellow fog
And glint of the rainy street.

T. P. Cameron Wilson

GOING UP TO LONDON

"As I went up to London,"
I heard a stranger say—
Going up to London,
In such a casual way!
He turned the magic phrase
That has haunted all my days
As though it were a common thing
For careless lips to say.
As he went up to London!
I'll wager many a crown
He never saw the road that I
Shall take to London town.

When I go up to London
'Twill be in April weather.
I'll have a riband on my rein
And flaunt a scarlet feather;
The broom will toss its brush for me;
Two blackbirds and a thrush will be
Assembled in a bush for me
And sing a song together.
And all the blossomy hedgerows
Will shake their hawthorn down
As I go riding, riding
Up to London town.

Halting on a tall hill
Pied with purple flowers,
Twenty turrets I shall count,
And twice as many towers;

Count them on my finger-tips
As I used to do,
And half a hundred spires
Pricking toward the blue.
There will be a glass dome,
And a roof of gold,
And a latticed window high,
Tilting toward the western sky,
As I knew of old.
London, London,
They counted me a fool—
I could draw your skyline plain
Before I went to school!

Riding, riding downward
By many a silver ridge
And many a slope of amethyst,
I'll come to London Bridge—
London Bridge flung wide for me,
Horses drawn aside for me,
Thames my amber looking-glass
As I proudly pass;
Lords and flunkies, dukes and dames,
Country folk with comely names
Wondering at my steadfast face,
Beggars curtsying,
Footmen falling back a space;—
I would scarcely stay my pace
If I met the King!
If I met the King himself
He'd smile beneath his frown:
"Who is this comes traveling up
So light to London Town?"

Riding, riding eagerly,
Thrusting through the throng,

(Traveling light, Your Majesty,
Because the way was long),
I'll hurry fast to London gate,
(The way was long, and I am late),
I'll come at last to London gate,
Singing me a song—
Some old rhyme of ancient time
When wondrous things befell.
And there the boys and girls at play,
Understanding well,
Quick will hail me, clear and sweet,
Crowding, crowding after;
Every little crooked street
Will echo to their laughter;
Lilting, as they mark my look,
Chanting, two and two,
Dreamed it, dreamed it in a dream,
And waked and found it true!

Sing, you rhymes, and ring, you chimes
And swing, you bells of Bow!
When I go up to London
All the world shall know!

NANCY BYRD TURNER

UNDER THE EAVES

Pleasant above the city's din
My quiet room beneath the eaves;
The first to see the day begin,
The last the sunshine lingering leaves.

Pleasant upon the window pane
Uplifted high, so near the sky,

To hear the patter of the rain,
Or see the snow go swirling by;

To watch the gilded weather cocks
In every eddy turn and wheel;
To hear the clear, melodious shocks
Of chiming bells that clang and peal.

Dove-haunted roofs and towers and spires,
The friendly faces of the clocks,
The network of electric wires,
The sparrows gossiping in flocks.

The smoke's dim, ragged phantoms soft
From myriad chimneys lightly curled,
That mingle with the clouds aloft
Slow sailing with the sailing world—

Pleasant and peaceful all most sweet
When morning and when evening fires,
Silent above the busy street,
Touch the dove-haunted roofs and spires.

Neighbored by sparrow and by dove,
A comrade of the weathercocks,
My quiet, airy perch I love,
The chimney-stacks, the city clocks;

And thank the heavens that bend above
For leave to find such deep delight
In tower and spire and fluttering dove,
Color and cloud and sparrow's flight.

CELIA THAXTER

THE MOVIES

She knows a cheap release
From worry and from pain—
The cowboys spur their horses
Over the unending plain.

The tenement rooms are small;
Their walls press on the brain.
O, the dip of the galloping horses
On the limitless, wind-swept plain!

FLORENCE KIPER FRANK

SHOPS

I like the people who keep shops,
  Busy and cheerful folk with friendly faces.
They handle lovely things—bulbs, seed and flowers,
China and glass and gay-backed magazines,
  Velvet and satin, foreign silks and laces.

One keeps a stall that's good to see,
  Of nuts and fruits the morning sunlight dapples,
With dewy green things fresh from country gardens,
Tomatoes, bloomy plums and figs in baskets,
  Melons and pears and red or russet apples.

The iron-monger charms me, too,
  With wholesome things of house and ground for selling,
Rakes, hoes and spades, tin ware and tacks and hammers,
And shining lamps that wait for kindling fingers,
  A pleasant place for converse, good, clean-smelling.

To serve us seems their only aim,
  Asking our wishes, quick to crave our pardon,
And yet I know in each of these shop people
There dwells a soul withdrawn from us, elusive,
  The shop can never know—a secret garden.

How can we guess who see them so,
  Behind their counters, writing down our orders,
The hidden glades of thought, the fair surprises
That lie without our reach, the blue horizons
  Stretching for them beyond their peaceful borders?

WINIFRED M. LETTS

COUNTERS

To think I once saw grocery shops
With but a casual eye
And fingered figs and apricots
As one who came to buy.

To think I never dreamed of how
Bananas sway in rain
And often looked at oranges
And never thought of Spain.

And in those wasted days I saw
No sails above the tea,
For grocery shops were grocery shops—
Not hemispheres to me.

ELIZABETH J. COATSWORTH

THE FRUIT VENDOR

The red-kerchiefed fruit man
  Cries his gay wares
Up and down the city streets,
  Through the quiet squares.
Over every door-sill
  The little children run
To beg pomegranates
  Ripened in the sun!

Ruddy-throated pomegranates.
  Ripened in the sun,
Veiled in moon-mist gossamer,
  By fairy spiders spun;
Webs of fairy gossamer,
  By fairy spiders spun;
Webs of fairy gossamer
  Along the branches run!

The red-kerchiefed fruit man
  In the noisy street,
Treads cool cobbles
  With weary feet;
Hears far waves calling
  Along sunny beach—
And one buys a yellow plum
  And one a rosy peach.

Velvet-warm peaches
  In rosy damask rolled,
And great, round, melon-globes,
  Hallowed in gold,
And wine-ripe cherries,
  For a penny sold.

The red-kerchiefed fruit man
  At a stranger door,
Hears far waves crying
  Along a summer shore,
Offers clustered grapes for sale,
  Mellowed headily—
And hears birds calling,
  Beside a summer sea!

Hears a flute calling
  Very far and sweet;
In moon-white orchards
  The lilt of dancing feet. . . .
And bargains for silver bits
  Along the dusty street.

FRANCES BEATRICE TAYLOR

THE TICKET AGENT

Like any merchant in a store
Who sells things by the pound or score,

He deals with scarce perfunctory glance
Small pass-keys to the world's Romance.

He takes dull money, turns and hands
The roadways to far distant lands.

Bright shining rail and fenceless sea
Are partners to his wizardry.

He calls off names as if they were
Just names to cause no heart to stir.

For listening you'll hear him say
". . . and then to Aden and Bombay . . ."

Or ". . . 'Frisco first and then to Nome,
Across the Rocky Mountains—Home . . ."

And never catch of voice to tell
He knows the lure or feels the spell.

Like any salesman in a store,
He sells but tickets—nothing more.

And casual as any clerk
He deals in dreams, and calls it—work!

EDMUND LEAMY

MAR QUONG, CHINESE LAUNDRYMAN

I like the Chinese laundryman:
He smokes a pipe that bubbles,
And seems, so far as I can tell,
A man with but few troubles.
He has much to do, no doubt,
But also, much to think about.

Most men (for instance I myself)
Are spending, at all times,
All our hard-earned quarters,
Our nickels and our dimes:
With Mar Quong it's the other way—
He takes in small change every day.

Next time you call for collars
In his steamy little shop,
Observe how tight his pigtail
Is coiled and piled on top.
But late at night he lets it hang
And thinks of Yang-tse-kiang.

CHRISTOPHER MORLEY

THE REVERIE OF POOR SUSAN

At the corner of Wood Street, when daylight appears,
Hangs a Thrush that sings loud, it has sung for three years:
Poor Susan has pass'd by the spot, and has heard
In the silence of morning the song of the bird.

'Tis a note of enchantment; what ails her? She sees
A mountain ascending, a vision of trees;
Bright volumes of vapor through Lothbury glide,
And a river flows on through the vale of Cheapside.

Green pastures she views in the midst of the dale
Down which she so often has tripp'd with her pail;
And a single small cottage, a nest like a dove's,
The one only dwelling on earth that she loves.

She looks, and her heart is in heaven: but they fade,
The mist and the river, the hill and the shade;
The stream will not flow, and the hill will not rise,
And the colors have all pass'd away from her eyes!

WILLIAM WORDSWORTH

ALL SEAS—ALL SHIPS

THE OCEAN

(*From "Childe Harold's Pilgrimage"*)

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed—in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving;—boundless, endless, and sublime—
The image of Eternity—the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth, dread, fathomless, alone.

LORD BYRON

THE WISTFUL ONE

My window opens upon the sea
And the smell of the sea comes in to me—
And the voice of the sea that calls and calls,
And the sea's hands beating upon my walls.

Sometimes I wake in the night and hear
The sound of the sea, and it seems so near
That I wonder how I have strength of will
To listen and listen and lie so still.

I wonder how I can stay in bed
With a smoth'ring ceiling over my head!
I envy the men who can dip and ride
And drown, if they will, in the brown, salt tide.

O, why is a half-grown lad so free
To pack up his clothes and put to sea,
While a maid must live out her life on shore
Mending and washing and sweeping the floor?

Some moonless night, when the sky is black,
I'll run away and I'll never come back;
And may be the girl who used to be me
Will be far away, like a lad, at sea!

ABIGAIL CRESSON

RIVER BOATS

The boats upon the river
Speak ever to my heart;
And whether they drag anchor,

Impatient to depart,
Or whether they ply inland,
Or turn them to the sea,
No two of them are calling
In any selfsame key.
For mighty ocean liners
Let forth a slow, deep blast,
While tugs, black-browed and stodgy,
Pipe sharp and shrill and fast,
And battered tropic steamers
Vouchsafe a few hoarse notes:
There's magic in the whistle
Of all the river boats.
And yet although my pulses
Acclaim each separate voice,
The ship above all others
That leads me to rejoice
Is one whose sails to breezes
Are lithely, mutely flung:
The brigantine, the schooner—
The ship without a tongue

ANONYMOUS

SHIPS

I

High Spanish galleons, carven, silken-sailed,
Manned by high adventurers, sailing from Cadiz,
Seeking Eldorado;
Long Moroccan galleys, rowed by dark Ethiopians,
Hiding along the rocky coast of Lesbos,
Lying in wait for the Venetian merchantmen;
And little boats, like butterflies, on some Italian lake:

II

These are all gone, the high adventurous days are gone,
The Spanish galleon and the gallant Don.
The seas are charted, Eldorado mapped.
Venice is but a tale: and the dark sea has trapped
The Arab pirate and his swarthy slave
Into one grave.
The ferryboats are dreams, smoke in the air.
The steamship conquers everywhere.

III

ENVOI

Prince, turn your eyes to the blue sky, for there you see
High pooped Spanish galleons, silken-sailed,
Dark Moroccan galleys,
And ferryboats, like butterflies, on some Italian lake.

MARGARET BARRINGTON

A LIFE ON THE OCEAN WAVE

A life on the ocean wave,
A home on the rolling deep.
Where the scattered waters rave,
And the winds their revels keep!
Like an eagle caged, I pine
On this dull unchanging shore:
Oh! give me the flashing brine,
The spray and the tempest's roar!

Once more on the deck I stand
Of my own swift-gliding craft:

Set sail! farewell to the land!
The gale follows fair abaft.
We shoot through the sparkling foam
Like an ocean-bird set free:—
Like the ocean-bird, our home
We'll find far out on the sea.

The land is no longer in view,
The clouds have begun to frown;
But with a stout vessel and crew
We'll say, "Let the storm come down!"
And the song of our hearts shall be,
While the winds and the waters rave,
A home on the rolling sea!
A life on the ocean wave!

EPES SARGENT

THERE'S NOTHING LIKE A SHIP AT SEA

There's nothing like a ship at sea with all her sails full-spread
And the ocean thundering backward 'neath her mounting figurehead,—
And the bowsprit plunging starward and then nosing it deep again.
"There's nothing like a ship at sea," Sing Ho! ye sailormen.

Oh, a little wayside tavern is a jolly thing to know
Where there's mugs and waiting tables and an open fire a-glow;
And it's good to have a song to sing at work as well as play;
And it's pleasant to have memories of boyhood's yesterday;

And they say a tried companion walking down an endless road
Makes the heavy footfall lighter, shares the burden of the load. . . .
And I see my sweetheart walking with her head held proud and high
And I wish that I was with her when the bells ring in the sky. . . .

But there's nothing like a ship at sea with all her sails full-spread
And the ocean thundering backward 'neath her mounting figurehead.
Oh, it's once you be a sailor you must go to sea again,
"There's nothing like a ship at sea," Sing Ho! ye sailormen.

HARRY KEMP

BILLY PEG-LEG'S FIDDLE [1]

I've a pal called Billy Peg-leg with one leg a wood leg,
And Billy he's a ship's cook and lives upon the sea;
And hanging by his griddle
Old Billy keeps a fiddle
For fiddling in the dog-watch
When the moon is on the sea.

We takes our luck wi' tough ships, wi' fast ships, wi' free ships,
We takes our luck wi' any ships to slip away to sea,
We takes our trick wi' the best o' them,
An' sings our song wi' the rest o' them,
When the bell strikes for the dog-watch
An' the moon is on the sea.

1 Reprinted by permission of Frederick A. Stokes Company, from *Fenceless Meadows*, by Bill Adams. Copyright, 1923, by Bill Adams.

You'd ought to see the tops'ls, the stuns'ls, the stays'ls,
When the moon's a shinin' on them along a liftin' sea;
Hear the dandy bo's'n say:
"Peg-leg, make that fiddle play
An' we'll dance away the dog-watch
While the moon is on the sea."

Then it's fun to watch them dancin', them bow-legged sailors dancin'
To the tune o' Peg-leg's fiddle, a fiddlin' fast an' free,
It's fun to watch old Peg-leg
A waltzin' wi' his wood-leg
When bo's'n takes the fiddle
So Peg can dance wi' me.

The moon is on the water, the dark, moon-glimmered water,
The night wind pipin' plaintively along a liftin' sea,
There ain't no female wimmen,
No big beer-glasses brimmin',
There's just the great sea's glory
An' Billy, Peg, an' me.

We takes our luck wi' the tough ship, the tall ship, the fast ship,
We takes our luck wi' any ship to sign away from sea,
We takes our trick wi' the best o' them,
An' sings our songs wi' the rest o' them,
When the bell strikes for the dog-watch
An' the moon is on the sea.

BILL ADAMS

THREE TARRY MEN

They came from only God knows where,
Three tarry, blue-eyed men,
They blundered through the swaying train
To empty seats, and then—
Forgotten talk of long ago
I listened to again.

They spoke of rising storm and tides,
Of heaving decks and seas,
Of Port Soudan and Port au Prince,
Seychelles and Hebrides,
Of lonely hours in doldrum calm,
And unsolved mysteries.

Their talk was thick with briny oaths,
And some of it was lies;
They yarned of captains, crews and ships,
Far seas and ports and skies—
But splendid peace and happiness
Shone deep in their blue eyes.

And each one knew, whate'er his talk,
Though cursed as friend and foe,
The sea was dearer to them all—
And at her word would go
Each mother's son, for none could fail
When she lured, sighing low.

So from the train they lumbered off
With worn and battered grips,
With curses they were leaving port,
But smiles upon their lips,
Down, down the twisting ways to where
There lay the waiting ships.

EDMUND LEAMY

CAPTAIN ENOCH

Captain Enoch is small and spare
With a back that "cants to lea";
His face is wrinkled, but not from care—
It's spending his days at sea,

Along with winds and tides and rain;
Tarred rope and salty spray;
Mast and canvas and anchor chain,
Till he's battered and brown as they.

There's not a port he doesn't know,
From Iceland to Bombay,
And he talks of them when we're out for a row
In the most familiar way.

He says how China's a trifle hot;
And the folks are queer in Spain,
And he never met with any spot
That could beat the State o' Maine.

Those others, he says, may be all right
If they happen to suit your whim,
But Herring Harbor and Seal Ledge Light
Are good enough for him!

It's here he means to end his days,
Where he was a boy like me,
With the hills and islands and waterways
The same as they used to be.

RACHEL FIELD

SPANISH WATERS [1]

Spanish waters, Spanish waters, you are ringing in my ears,
Like a slow sweet piece of music from the gray forgotten years;
Telling tales, and beating tunes, and bringing weary thoughts to me
Of the sandy beach at Muertos, where I would that I could be.

There's a surf breaks on Los Muertos, and it never stops to roar,
And it's there we came to anchor, and it's there we went ashore,
Where the blue lagoon is silent amid snags of rotting trees,
Dropping like the clothes of corpses cast up by the seas.

We anchored at Los Muertos when the dipping sun was red,
We left her half-a-mile to sea, to west of Nigger Head;
And before the mist was on the Cay, before the day was done,
We were all ashore on Muertos with the gold that we had won.

We bore it through the marshes in a half-score battered chests,
Sinking, in the sucking quagmires to the sunburn on our breasts,
Heaving over tree-trunks, gasping, damning at the flies and heat,
Longing for a long drink, out of silver, in the ship's cool lazareet.

[1] From *Collected Poems.* Used by special arrangement with The Macmillan Co., publishers.

The moon came white and ghostly as we laid the treasure down,
There was gear there'd make a beggarman as rich as Lima Town,
Copper charms and silver trinkets from the chests of Spanish crews,
Gold doubloons and double moydores, louis d'ors and ortagues,

Clumsy yellow-metal earrings from the Indians of Brazil,
Uncut emeralds out of Rio, bezoar stones from Guayaquil,
Silver, in the crude and fashioned, pots of old Arica bronze,
Jewels from the bones of Incas desecrated by the Dons.

We smoothed the place with mattocks, and we took and blazed the tree,
Which marks yon where the gear is hid that none will ever see,
And we laid aboard the ship again, and south away we steers,
Through the loud surf of Los Muertos which is beating in my ears.

I'm the last alive that knows it. All the rest have gone their ways
Killed, or died, or come to anchor in the old Mulatas Cays,
And I go singing, fiddling, old and starved and in despair,
And I know where all that gold is hid, if I were only there.

It's not the way to end it all. I'm old and nearly blind,
And an old man's past's a strange thing, for it never leaves his mind.

And I see in dreams, awhiles, the beach, the sun's disc
dipping red,
And the tall ship, under topsails, swaying in past Nigger
Head.

I'd be glad to step ashore there. Glad to take a pick
and go
To the lone blazed coco-palm tree in the place no others
know,
And lift the gold and silver that has mouldered there
for years
By the loud surf of Los Muertos which is beating in my
ears.

JOHN MASEFIELD

A NAUTICAL EXTRAVAGANCE [1]

I stood one day by the breezy bay
A-watching the ships go by,
When a tired tar said, with a shake of his head:
"I wish't I could tell a lie!

"I've seen some sights as would jigger yer lights,
And they've jiggered me own, in sooth,
But I ain't wuth a darn at spinnin' a yarn
What wanders away from the truth.

"We were out in the gig, the Rigagajig,
Jest a mile and a half to sea,
When Capting Snook, with a troubled look,
He came and he says to me:—

" 'O Bos'n Smith, make haste forthwith
And hemstitch the fo'ard sail;

[1] From *Random Rhymes and Odd Numbers*. Used by special arrangement with The Macmillan Co., publishers.

Accordeon pleat the dory sheet,
For there's going to be a gale.'

"I straightway did as the capting bid—
No sooner the job was through
When the north wind, whoof, bounced over the roof,
And, murderin' lights, she blew!

"She blew the tars right off the spars,
And the spars right off the mast,
Sails and pails and anchors and nails
Flew by on wings o' the blast.

"The galley shook as she blew our cook
Straight out o' the porthole glim,
While pots and pans, kettles and cans
Went clatterin' after him.

"She blew the fire from our gallant stove
And the coal from our gallant bin,
She whistled apace past the capting's face
And blew the beard off his chin!

" 'O wizzel me dead!' the capting said
(And the words blew out of his mouth);
'We're lost, I fear, if the wind don't veer
And blow a while from the south.'

"And wizzel me dead, no sooner he'd said
Them words that blew from his mouth,
Than the wind switched round with a hurricane sound
And blew straight in from the south.

"We opened our eyes with a wild surprise,
And never a word to say—
In changin' her tack the wind blew back

The things that she'd blew away!

"She blew the tars back onto the spars,
And the spars back onto the mast;
Back flew the pails, the sails and the nails,
Which into the ship stuck fast.

"And 'fore we could look she blew back the cook
Straight into the galley coop,
Back dropped the pans, kettles and cans,
Without even spillin' the soup.

"She blew the fire back into the stove
Where it burnt in its proper place—
And all of us cheered as she blew the beard
Back on the capting's face.

"There's more o' me tale," said the sailor hale,
"As would jigger yer lights, in sooth,
But I ain't wuth a darn at spinnin' a yarn
What wanders away from the truth."

WALLACE IRWIN

THE YARN OF THE NANCY BELL

'Twas on the shores that round our coast
From Deal to Ramsgate span,
That I found alone on a piece of stone
An elderly naval man.

His hair was weedy, his beard was long,
And weedy and long was he;
And I heard this wight on the shore recite,
In a singular minor key:—

"Oh, I am a cook, and a captain bold,

And the mate of the Nancy brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig."

And he shook his fists and he tore his hair,
Till I really felt afraid,
For I couldn't help thinking the man had been drinking,
And so I simply said:—

"O elderly man, it's little I know
Of the duties of men of the sea,
And I'll eat my hand if I understand
However you can be

"At once a cook, and a captain bold,
And the mate of the Nancy brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig."

And he gave a hitch to his trousers, which
Is a trick all seamen larn,
And having got rid of a thumping quid,
He spun his painful yarn:—

" 'Twas in the good ship Nancy Bell
That we sailed to the Indian Sea,
And there on a reef we come to grief,
Which has often occurred to me.

"And pretty nigh all the crew was drowned
(There was seventy-seven o' soul),
And only ten of the Nancy's men
Said 'Here!' to the muster-roll.

"There was me and the cook and the captain bold,
And the mate of the Nancy brig,
And the bo'sun tight, and a midshipmite,
And the crew of the captain's gig.

"For a month we'd neither wittles nor drink,
Till a-hungry we did feel;
So we drawed a lot, and accordin', shot
The captain for our meal.

"The next lot fell to the Nancy's mate,
And a delicate dish he made;
Then our appetite with the midshipmite
We seven survivors stayed.

"And then we murdered the bo'sun tight,
And he much resembled pig;
Then we wittled free, did the cook and me,
On the crew of the captain's gig.

"Then only the cook and me was left,
And the delicate question, 'Which
Of us two goes to the kettle?' arose,
And we argued it out as sich.

"For I loved that cook as a brother, I did,
And the cook he worshiped me;
But we'd both be blowed if we'd either be stowed
In the other chap's hold, you see.

" 'I'll be eat if you dines off me,' says Tom;
'Yes, that,' says I, 'you'll be:
I'm boiled if I die, my friend,' quoth I;
And 'Exactly so,' quoth he.

"Says he, 'Dear James, to murder me
Were a foolish thing to do,
For don't you see that you can't cook *me*,
While I can—and will—cook *you*?'

"So he boils the water, and takes the salt
And the pepper in portions true

(Which he never forgot), and some chopped shallot,
And some sage and parsley too.

" 'Come here,' says he, with a proper pride,
Which his smiling features tell;
' 'Twill soothing be if I let you see
How extremely nice you'll smell.'

"And he stirred it round and round and round,
And he sniffed at the foaming froth;
When I ups with his heels, and smothers his squeals
In the scum of the boiling broth.

"And I eat that cook in a week or less,
And—as I eating be
The last of his chops, why, I almost drops,
For a wessel in sight I see!

. . . . . .

"And I never larf, and I never smile,
And I never lark nor play,
But sit and croak, and a single joke
I have—which is to say:—

" 'Oh, I am a cook, and a captain bold,
And the mate of the Nancy brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig!' "

WILLIAM SCHWENCK GILBERT

THE INCHCAPE ROCK

No stir in the air, no stir in the sea,
The ship was still as she could be;
Her sails from heaven received no motion;
Her keel was steady in the ocean.

Without either sign or sound of their shock,
The waves flowed over the Inchcape Rock;
So little they rose, so little they fell,
They did not move the Inchcape Bell.

The holy Abbot of Aberbrothok
Had placed that Bell on the Inchcape Rock;
On a buoy in the storm it floated and swung,
And over the waves its warning rung.

When the Rock was hid by the surge's swell,
The mariners heard the warning Bell;
And then they knew the perilous Rock,
And blest the Abbot of Aberbrothok.

The Sun in heaven was shining gay;
All things were joyful on that day;
The sea-birds screamed as they wheeled round,
And there was joyance in their sound.

The buoy of the Inchcape Bell was seen,
A darker speck on the ocean green:
Sir Ralph the Rover walked his deck,
And he fixed his eye on the darker speck.

He felt the cheering power of spring;
It made him whistle, it made him sing:
His heart was mirthful to excess,
But the Rover's mirth was wickedness.

His eye was on the Inchcape float:
Quoth he, "My men, put out the boat,
And row me to the Inchcape Rock,
And I'll plague the Abbot of Aberbrothok."

The boat is lowered, the boatmen row,
And to the Inchcape Rock they go;

Sir Ralph bent over from the boat,
And he cut the Bell from the Inchcape float.

Down sunk the Bell with a gurgling sound;
The bubbles rose and burst around:
Quoth Sir Ralph, "The next who comes to the Rock
Won't bless the Abbot of Aberbrothok."

Sir Ralph the Rover sailed away;
He scoured the seas for many a day;
And now, grown rich with plundered store,
He steers his course for Scotland's shore.

So thick a haze o'erspreads the sky,
They cannot see the Sun on high:
The wind hath blown a gale all day;
At evening it hath died away.

On the deck the Rover takes his stand;
So dark it is, they see no land.
Quoth Sir Ralph, "It will be lighter soon,
For there is the dawn of the rising Moon."

"Canst hear," said one, "the breakers roar?
For methinks we should be near the shore."
"Now where we are I cannot tell,
But I wish I could hear the Inchcape Bell."

They hear no sound; the swell is strong;
Though the wind hath fallen, they drift along,
Till the vessel strikes with a shivering shock:
"O Christ! it is the Inchcape Rock!"

Sir Ralph the Rover tore his hair,
He curst himself in his despair:
The waves rush in on every side;
The ship is sinking beneath the tide.

But, even in his dying fear,
One dreadful sound could the Rover hear,—
A sound as if, with the Inchcape Bell,
The Devil below was ringing his knell.

ROBERT SOUTHEY

THE WRECK OF THE HESPERUS

It was the schooner Hesperus,
That sailed the wintry sea;
And the skipper had taken his little daughtër,
To bear him company.

Blue were her eyes as the fairy-flax,
Her cheeks like the dawn of day,
And her bosom white as the hawthorn buds,
That ope in the month of May.

The skipper he stood beside the helm,
His pipe was in his mouth,
And he watched how the veering flaw did blow
The smoke now West, now South.

Then up and spake an old sailör,
Had sailed to the Spanish Main,
"I pray thee, put into yonder port,
For I fear a hurricane.

"Last night, the moon had a golden ring,
And tonight no moon we see!"
The skipper, he blew a whiff from his pipe,
And a scornful laugh laughed he.

Colder and colder blew the wind,
A gale from the Northeast,

The snow fell hissing in the brine,
And the billows frothed like yeast.

Down came the storm, and smote amain
The vessel in its strength;
She shuddered and paused, like a frighted steed,
Then leaped her cable's length.

"Come hither! come hither! my little daughtër,
And do not tremble so;
For I can weather the roughest gale
That ever wind did blow."

He wrapped her warm in his seaman's coat
Against the stinging blast;
He cut a rope from a broken spar,
And bound her to the mast.

"O father! I hear the church bells ring;
Oh, say, what may it be?"
" 'Tis a fog bell on a rock-bound coast!"—
And he steered for the open sea.

"O father! I hear the sound of guns;
Oh, say, what may it be?"
"Some ship in distress, that cannot live
In such an angry sea!"

"O father! I see a gleaming light;
Oh, say, what may it be?"
But the father answered never a word,
A frozen corpse was he.

Then the maiden clasped her hands and prayed
That savèd she might be;
And she thought of Christ, who stilled the wave,
On the Lake of Galilee.

And fast through the midnight dark and drear,
Through the whistling sleet and snow,
Like a sheeted ghost, the vessel swept
Toward the reef of Norman's Woe.

And ever the fitful gusts between
A sound came from the land;
It was the sound of the trembling surf
On the rocks and the hard sea-sand.

The breakers were right beneath her bows,
She lifted a dreary wreck,
And a whooping billow swept the crew
Like icicles from her deck.

She struck where the white and fleecy waves
Looked soft as carded wool,
But the cruel rocks, they gored her side
Like the horns of an angry bull.

Her rattling shrouds, all sheathed in ice,
With the masts, went by the board;
Like a vessel of glass, she stove and sank—
Ho! ho! the breakers roared!

At daybreak on the bleak sea-beach,
A fisherman stood aghast,
To see the form of a maiden fair,
Lashed close to a drifting mast.

The salt sea was frozen on her breast,
The salt tears in her eyes;
And he saw her hair, like the brown seaweed
On the billows fall and rise.

Such was the wreck of the Hesperus,
In the midnight and the snow!

Christ save us all from a death like this,
On the reef of Norman's Woe!

HENRY WADSWORTH LONGFELLOW

THE SANDS O' DEE

"O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home,
Across the sands o' Dee!"
The western wind was wild and dank with foam,
And all alone went she.

The creeping tide came up along the sand,
And o'er and o'er the sand,
And round and round the sand,
As far as eye could see.
The blinding mist came down and hid the land—
And never home came she.

Oh, is it weed, or fish, or floating hair?—
A tress o' golden hair,
O' drownèd maiden's hair
Above the nets at sea.
Was never salmon yet that shone so fair
Among the stakes on Dee.

They rowed her in across the rolling foam,
The cruel, crawling foam,
The cruel, hungry foam,
To her grave beside the sea;
But still the boatmen hear her call the cattle home
Across the sands o' Dee.

CHARLES KINGSLEY

SONGS OF LIFE

A LITTLE SONG OF LIFE

Glad that I live am I;
That the sky is blue;
Glad for the country lanes,
And the fall of dew.

After the sun the rain,
After the rain the sun;
This is the way of life,
Till the work be done.

All that we need to do,
Be we low or high,
Is to see that we grow
Nearer the sky.

LIZETTE WOODWORTH REESE

THE CELESTIAL SURGEON

If I have faltered more or less
In my great task of happiness;
If I have moved among my race
And shown no glorious morning face;
If beams from happy human eyes
Have moved me not; if morning skies,
Books, and my food, and summer rain
Knocked on my sullen heart in vain:—
Lord, thy most pointed pleasure take
And stab my spirit broad awake;
Or, Lord, if too obdurate I,
Choose thou, before that spirit die,
A piercing pain, a killing sin,
And to my dead heart run them in!

ROBERT LOUIS STEVENSON

SONG FROM PIPPA PASSES

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right with the world!

ROBERT BROWNING

THE SINGING WORLD

Let me go where'er I will
I hear a sky-born music still:
It sounds from all things old,
It sounds from all things young,
From all that's fair, from all that's foul,
Peals out a cheerful song.

It is not only in the rose,
It is not only in the bird,
Not only where the rainbow glows,
Nor in the song of woman heard,
But in the darkest, meanest things
There alway, alway something sings.

'Tis not in the high stars alone,
Nor in the cups of budding flowers,
Nor in the redbreast's mellow tone,
Nor in the bow that smiles in showers,
But in the mud and scum of things
There alway, alway something sings.

RALPH WALDO EMERSON

IN THE FIELDS

The little cares that fretted me,
  I lost them yesterday
Among the fields above the sea,
  Among the winds at play;
Among the lowing of the herds,
  The rustling of the trees;
Among the singing of the birds,
  The humming of the bees.

The foolish fears of what might happen—
I cast them all away
Among the clover-scented grass,
Among the new-mown hay;
Among the husking of the corn,
Where drowsy poppies nod,
Where ill thoughts die and good are born,
Out in the fields with God.

ELIZABETH BARRETT BROWNING

WHO LOVES THE RAIN

Who loves the rain
And loves his home,
And looks on life with quiet eyes,
Him will I follow through the storm;
And at his hearth-fire keep me warm;
Nor hell nor heaven shall that soul surprise,
Who loves the rain,
And loves his home,
And looks on life with quiet eyes.

FRANCES SHAW

A PRAYER FOR A LITTLE HOME

God send us a little home
To come back to when we roam—
Low walls and fluted tiles,
Wide windows, a view for miles;
Red firelight and deep chairs;
Small white beds upstairs;
Great talk in little nooks;
Dim colors, rows of books;

One picture on each wall;
Not many things at all.
God send us a little ground—
Tall trees standing round,
Homely flowers in brown sod,
Overhead, Thy stars, O God!
God bless, when winds blow,
Our home and all we know.

FLORENCE BONE

TO-DAY

So here hath been dawning
  Another blue day:
Think! wilt thou let it
  Slip useless away?

Out of Eternity
  This new day is born;
Into Eternity
  At night will return.

Behold it aforetime
  No eye ever did;
So soon it forever
  From all eyes is hid.

Here hath been dawning
  Another blue day;
Think! wilt thou let it
  Slip useless away?

THOMAS CARLYLE

THE NOBLE NATURE

It is not growing like a tree
In bulk, doth make Man better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sere:
A lily of a day
Is fairer far in May,
Although it fall and die that night—
It was the plant and flower of Light.
In small proportions we just beauties see;
And in short measures life may perfect be.

BEN JONSON

CANDLES DIVINE

Candles divine are you and I,
That God has set below,
Like earthly stars nobly to light
The road that all must go.

Candles divine—lift high your flame,
Let others share the spark,
Lest you and I behold too late
The trail before us—dark.

MORRIS ABEL BEER

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,

An angel writing in a book of gold:—
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?"—The vision raised its head,
And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the Angel. Abou spoke more low,
But cheerily still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The Angel wrote, and vanished. The next night
It came again with a great wakening light,
And showed the names whom love of God had blessed,
And lo! Ben Adhem's name led all the rest.

LEIGH HUNT

EXCELSIOR

The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device,
Excelsior!

His brow was sad; his eye beneath
Flashed like a falchion from its sheath,
And like a silver clarion rung
The accents of that unknown tongue,
Excelsior!

In happy homes he saw the light
Of household fires gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan,
Excelsior!

"Try not the Pass!" the old man said;
"Dark lowers the tempest overhead,
The roaring torrent is deep and wide!"
And loud that clarion voice replied,
Excelsior!

"O stay," the maiden said, "and rest
Thy weary head upon this breast!"
A tear stood in his bright blue eye,
But still he answered, with a sigh,
Excelsior!

"Beware the pine tree's withered branch!
Beware the awful avalanche!"
This was the peasant's last Good-night,
A voice replied, far up the height,
Excelsior!

At break of day, as heavenward
The pious monks of Saint Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air,
Excelsior!

A traveller, by the faithful hound,
Half-buried in the snow was found,
Still grasping in his hand of ice
That banner with the strange device,
Excelsior!

There in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star,
Excelsior!

HENRY WADSWORTH LONGFELLOW

ALADDIN

When I was a beggarly boy,
And lived in a cellar damp,
I had not a friend nor a toy,
But I had Aladdin's lamp;
When I could not sleep for the cold,
I had fire enough in my brain,
And builded, with roofs of gold,
My beautiful castles in Spain!

Since then I have toiled day and night,
I have money and power good store,
But I'd give all my lamps of silver bright
For the one that is mine no more.
Take, Fortune, whatever you choose;
You gave, and may snatch again;
I have nothing 'twould pain me to lose,
For I own no more castles in Spain!

JAMES RUSSELL LOWELL

THE THINKER

Back of the beating hammer by which the steel is wrought,
Back of the workshop's clamor the seeker may find the thought;
The thought that is ever Master of iron and steam and steel,
That rises above disaster and tramples it under heel.

The drudge may fret and tinker or labor with lusty blows,
But back of him stands the Thinker, the clear-eyed man who knows;

For into each plow or saber, each piece and part and whole,
Must go the brains of labor, which gives the work a soul.

Back of the motors humming, back of the bells that ring,
Back of the hammers drumming, back of the cranes that swing,
There is the eye which scans them, watching through stress and strain
There is the Mind which plans them—back of the brawn the Brain.

Light of the roaring boiler, force of the engine's thrust,
Strength of the sweating toiler, greatly in these we trust;
But back of them stands the schemer, the Thinker who drives things through,
Back of the job the Dreamer who's making the dream come true.

BERTON BRALEY

GOD

(*Translation from the Upanishads*)

He holds the universe in his grasp,
Yet he is handless;
He is present everywhere
Yet he has no feet;
He is sightless, yet sees all!
Though earless, all the heart beats of men
Are audible to Him
Smaller than the smallest
Taller than the tallest—
Even the Himalayas are but a dwarf's leap beside Him—

Yet That which hath humbled all
Is humble enough to dwell in your Hearts.

DHAN GHOPAL MUKERJI

WIND IN THE PINE

Oh, I can hear you, God, above the cry
  Of the tossing trees—
Rolling your windy tides across the sky,
  And splashing your silver seas
    Over the pine,
  To the water line
    Of the moon.

Oh, I can hear you, God,
Above the wail of the lonely loon—
When the pine-tops pitch and nod—
  Chanting your melodies
Of ghostly waterfalls and avalanches,
Swashing your wind among the branches
  To make them pure and white.

Wash over me, God, with your piney breeze,
  And your moon's wet silver pool;
Wash over me, God, with your wind and night,
  And leave me clean and cool.

LEW SARETT

SANTA TERESA'S BOOK MARK

Let nothing disturb thee,
Nothing affright thee;
All things are passing;
God never changeth;

Patient endurance
Attaineth to all things;
Who God possesseth
In nothing is wanting;
Alone God sufficeth.

SANTA TERESA DE AVILE
Translated by Henry Wadsworth Longfellow

A PRAYER

Teach me, Father, how to go
Softly as the grasses grow:
Hush my soul to meet the shock
Of the wild world as a rock;
But my spirit propt with power,
Make as simple as a flower.
Let the dry heart fill its cup,
Like a poppy looking up:
Let life lightly wear her crown,
Like a poppy looking down.

Teach me, Father, how to be
Kind and patient as a tree.
Joyfully the crickets croon
Under shady oak at noon:
Beetle on his mission bent,
Tarries in that cooling tent.
Let me also cheer a nook—
Place for friendly bread and book—
Place where passing souls can rest
On the way, and be their best.

EDWIN MARKHAM

THE CHILDREN'S SONG

Land of our Birth, we pledge to thee
Our love and toil in the years to be;
When we are grown and take our place,
As men and women with our race.

Father in Heaven who lovest all.
Oh help Thy children when they call;
That they may build from age to age,
An undefiled heritage.

Teach us to bear the yoke in youth,
With steadfastness and careful truth;
That, in our time, Thy Grace may give
The Truth whereby the Nations live.

Teach us to rule ourselves alway,
Controlled and cleanly night and day;
That we may bring, if need arise,
No maimed or worthless sacrifice.

Teach us to look in all our ends,
On Thee for judge, and not our friends;
That we, with Thee, may walk uncowed
By fear or favour of the crowd.

Teach us the Strength that cannot seek,
By deed or thought, to hurt the weak;
That, under Thee, we may possess
Man's strength to comfort man's distress.

Teach us Delight in simple things,
And Mirth that has no bitter springs;
Forgiveness free of evil done,
And Love to all men 'neath the sun!

Land of our Birth, our Faith, our Pride,
For whose dear sake our fathers died;
Oh Motherland, we pledge to thee,
Head, heart, and hand through the years to be!

RUDYARD KIPLING

CHRISTMAS

While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

"Fear not," said he (for mighty dread
Had seized their troubled mind);
"Glad tidings of great joy I bring
To you and all mankind.

"To you in David's town, this day
Is born of David's line
The Saviour who is Christ the Lord;
And this shall be the sign:

"The heavenly Babe you there shall find
To human view display'd,
All meanly wrapt in swathing bands,
And in a manger laid."

Thus spake the Seraph; and forthwith
Appear'd a shining throng
Of angels, praising God, and thus
Address'd their joyful song:

"All glory be to God on high
And to the earth be peace;

Good will henceforth from heaven to men
Begin, and never cease!"

NAHUM TATE

CRADLE HYMN

Away in a manger, no crib for a bed
The little Lord Jesus laid down his sweet head.
The stars in the bright sky looked down where he lay—
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes.
I love thee, Lord Jesus! Look down from the sky,
And stay by my cradle till morning is nigh.

MARTIN LUTHER

THE FIRST CHRISTMAS

Once a little baby lay
Cradled on the fragrant hay,
  Long ago on Christmas;
Stranger bed a babe ne'er found
Wond'ring cattle stood around,
  Long ago on Christmas.

By the shining vision taught,
Shepherds for the Christ-Child sought,
  Long ago on Christmas.
Guided in a starlit way,
Wise men came their gifts to pay,
  Long ago on Christmas.

And today the whole glad earth
Praises God for that Child's birth,
  Long ago on Christmas;
For the Life, the Truth, the Way
Came to bless the earth that day,
  Long ago on Christmas.

EMILIE POULSSON

THE SHEPHERD WHO STAYED

There are in Paradise
Souls neither great nor wise,
Yet souls who wear no less
The Crowns of Faithfulness.

My Master bade me watch the flock by night;
  My duty was to stay. I do not know
What thing my comrades saw in that great light,
  I did not heed the words that bade them go,
I know not were they maddened or afraid;
    I only know I stayed.

The hillside seemed on fire; I felt the sweep
  Of wings above my head; I ran to see
If any danger threatened these my sheep.
  What though I found them folded quietly,
What though my brother wept and pulled my sleeve?—
    They were not mine to leave.

Thieves in the wood and wolves upon the hill—
  My duty was to stay. Strange though it be,
I had no thought to hold my mates, no will
  To bid them wait and keep the watch with me.
I had not heard the summons they obeyed;
    I only know I stayed.

Perchance they will return upon the dawn
With word of Bethlehem and why they went.
I only know that watching here alone,
I know a strange content.
I have not failed that trust upon me laid—
I ask no more—I stayed.

THEODOSIA GARRISON

I

FAR AWAY AND LONG AGO

ANNABEL LEE

BY EDGAR ALLAN POE

What happened to Annabel Lee in this story?
What was the reason for this?
Why does Edgar Allan Poe call angels "the high-born kinsmen" of Annabel Lee?
Quote lines which show that the person speaking in the poem never forgot Annabel Lee.

The charm of this poem, as of all of Edgar Allan Poe's poems, lies largely in its magical music. Read the poem aloud to hear this.

Note the lovely sound of the name *Annabel Lee.*

Observe how the repetition of l's throughout the poem gives a liquid, smooth-flowing sound.

In the last stanza, note how musical a sound is produced by the rhyming of the end word with the middle word of a line.

THE GREEN GNOME

BY ROBERT BUCHANAN

This is an old legend of far away and long ago, when spells and enchantments were woven about fair ladies and brave knights.

Describe the adventure of this fair lady.
Give the lines that tell of her beauty.
Where have you read of fair ladies that look like this one?
How does the fair lady release the green Gnome from the spell of enchantment?
Tell the story that the green Gnome tells the fair lady.
How do you know what day this takes place? Give the lines that tell you this.

The scene of this story is the sort of picture the great artist, Edwin Abbey, would paint.

Suppose you were an artist who had been asked to paint pictures to illustrate this poem. What would you picture? What colors would you use?

Give the words and expressions in the poem that would help you to select these colors.

The poem begins and ends with bells, and they ring all through the story. These bells give a very joyous and fairy-like atmosphere.

Test this by reading aloud the poem leaving out the lines that give you the sound of bells.
How does the poet make the lines sound like bells?

If you like the sound of bells in this poem, ask your teacher to read to you Edgar Allan Poe's "The Bells," and see how Poe makes you hear different kinds of bells.

THE ABBOT OF INISFALEN

BY WILLIAM ALLINGHAM

This story is an Irish legend of the beauty of holiness told in the simple style of the old ballad.

An abbot is the head of a monastery. The monastery in this poem was situated in the beautiful Killarney district of Ireland.

Answer these questions on the story of the poem:

What time of day was it when the abbot went out to pray? Give the lines that tell this.
Describe the surroundings of the abbot as he prayed. Select the expressions that make this picture beautiful.
Why did the abbot prefer to pray out of doors?
For whom did he pray? Read the lines that tell this.
Describe the song of the bird that delayed the abbot in his return to the convent.
What changes did he find at the convent?
Why didn't his fellow monks know Cormac?
What happened to him on his return?
The first little white bird suggests the beauty of holiness. Who is the second white bird who appears after the abbot dies?
Where was the abbot's burial place?
Quote the lines that describe the place.

KING ROBERT OF SICILY

BY HENRY WADSWORTH LONGFELLOW

If you know Shakespeare's play, "Midsummer Night's Dream," you will recall that there were strange happenings on Midsummer Night. The story of this poem begins on St. John's Eve, which is another name for Midsummer Night.

The *Magnificat*, which the monks are chanting in the beginning of this poem, is a portion of the Bible used in the church service.

After you have read the poem through, tell the story of it covering the following points:

Where is King Robert of Sicily when the story opens?
What boast does he make to the clerk?
How did he happen to make the boast?
What happened as a result of the boast?
Describe King Robert's visit to Rome.
Why didn't his brothers recognize him?
What effect did the Easter Service in Rome have upon him?
Why does he regain his throne?
How does the last scene in which we see King Robert show his change of spirit?

Note that the movement of the lines in this poem—the sonorous rolling out of the proper names—is suggestive of the dignity and pomp attending a king.

Read the poem aloud, after you know the story, to test the sound.
If you were preparing a moving-picture of this story, choose the scenes that you would represent. Select the lines that would help you to make the sets.
Select the lines that would give you the costumes for the actors.
Select lines from the poem that would do for titles of the various pictures.

THE BOY AND THE ANGEL

BY ROBERT BROWNING

Who is the boy in this poem?
What in the song the boy sang as he worked showed his religious nature?
Why did he want to become Pope?
How was his wish granted?
What did God miss in the Angel Gabriel's praise, that he had found in Theocrite's?

Read the lines that tell this.
When Theocrite came back to his work-bench, who took his place as Pope?
What is the meaning of this poem?
In what lines do you find the meaning summed up?
In another famous poem of Robert Browning's there occur these lines:

> *"All service ranks the same with God . . .*
> *There is no last or first."*

Apply their meaning to this poem.
What other poem have you read that gives the legend of an angel taking the place of a human being? Was the exchange made for the same reason as in this poem?

LADY CLARE

BY ALFRED TENNYSON

Read the poem, then tell the story by answering the following:

At what time of year does this story open? Read the lines that help you determine this.
Whom is Lady Clare to marry?
What gift does he give her?
To what station of life does Lord Ronald think Lady Clare belongs?
Why does Lady Clare think Lord Ronald loves her?
Who was Alice? Tell the story that she tells Lady Clare.
How is Lady Clare's character tested by the knowledge that her mother gives her?
How does Lady Clare test her lover?
Read the lines that picture Lady Clare as she goes to meet her lover.

Does Lord Ronald prove worthy of Lady Clare?
You have read this type of story often in fairy tales. Do you like such a tale better in prose or in verse? Give your reasons.

THE LADY OF SHALOTT

BY ALFRED TENNYSON

In the old legends of King Arthur and his knights, Camelot was a castle whose very name suggested magic and romance. It was the center of the life of the time, so all kinds of people traveled the road to Camelot.

According to this poem, what kind of country did people pass through going to Camelot?
Give the lines that describe the country.
Give the lines in this poem that describe the castle of Shalott.
Who lived in this castle?
What sort of person was she?
Read the lines that tell you this.
What time of year is pictured in the opening of this poem? Read the lines that prove it.

Poets observe very closely. Suggest some things in the picture given that show Tennyson's keen observation of nature.

Describe the life that the Lady of Shalott led.
Why did she never stop her weaving to look down from her castle tower to see the people passing on the road to Camelot?
How was she able to see the people?
Describe the people whom she saw. Read the lines that help you to do this.

What makes her say, "I am half sick of shadows"?
What makes her finally leave her loom to look out of the window?
Describe the bold Sir Lancelot.
When the Lady of Shalott at last prepares to go to Camelot, is it still summer? Read the lines that tell you this.
Why does she want to go to Camelot?
What is the curse that comes upon her for stopping her weaving?
When does it overtake her? Read the lines that tell this.
What part did Lancelot play in her fate?

The sound of Tennyson's verse is extremely musical. Note the liquid sound that the frequent repetition of the letter *l* gives to many lines in the poem. The whole poem has a flowing quality. It glides along like the river.

This poem is a real pageant of the age of chivalry. In it we see: the knight with his glittering helmet and plume; the abbot on an ambling pad; the curly-headed shepherd lad; the market girls in cloaks of red; the long-haired page in crimson clad; the many towered Camelot.

THE BOWMAN

BY HUGH CHESTERMAN

Have you ever thought you'd like to have lived in a past age, "to play at Make-Believe" as Hugh Chesterman says?
Name the people in different periods of history that Hugh Chesterman imagines himself to be.

You will understand this poem better if you will look up in the Book of Knowledge, or some such source, the various people you do not know who are mentioned in this poem.

Which one of these historic figures should you like to be?
Which one would Hugh Chesterman like to be?

You all know Robin Hood and his merry men, who are said to have lived long ago in Sherwood Forest in England. They were expert marksmen with their bows and arrows. Hugh Chesterman's bowman was probably one of these "*merry men.*"

Why was he feared by the foeman? Read lines that tell this.
How did the clothes he wore hide him from his foes?
Do you know what method of fighting he used?
What made him get the best of the Horse and Foot (Cavalry and Infantry)?
Did the bowman enjoy fighting, or did he fight because he had to?
Tell in your own words what Hugh Chesterman means by the lines:

> "*You hear them still wherever you look*
> *Hissing about in the history book*"

Why does he use the word "*hissing*"?

THE ARMOURER'S SONG

BY HARRY BACHE SMITH

Read the lines that picture the armourer's work.
Why does he work at a forge?
Read the lines that suggest the sound of the armourer's work.
Do we have armourers nowadays? Why not?
Why does the armourer feel pride in his work? Read the lines that show this pride.

This poem is a song written by Harry Bache Smith in the opera *Robin Hood*, the music of which is by

Reginald de Koven. Perhaps some of you have heard this song.

Note the swing and movement of the lines that are suggestive of the armourer beating his metal into shape.

THE BELL OF ATRI

BY HENRY WADSWORTH LONGFELLOW

This story is laid in a quaint little Italian hillside town.

Read the lines that describe the town.

Tell the story, answering the following questions:

Who had the Bell of Atri put in the marketplace?
What was his purpose?
How did a horse happen to ring the bell?
Did he need the service of the bell?
Describe the character of the horse's master, and tell how it changed in his old age. Read the lines that help you to do this.
Read the lines that describe the scene in the marketplace when the horse rang the bell.
What was the Syndic's action in the matter?
How did the knight act when he was brought before the Syndic?
Read the lines that give the Syndic's speech:
Select from the poem the lines that give you vivid pictures.
Select from the poem lines that suggest the sound of the bell.

THE HIGHWAYMAN

BY ALFRED NOYES

Picture to yourself a winding road on a gusty moonlight night, with a lone horseman galloping down.

Select the lines from the poem that describe the highwayman riding down the road.

What bits of description make you see the highwayman as a dashing, romantic lover?

Read the lines that describe his sweetheart, Bess.

Show from his speech and his actions in the poem that the highwayman is a very spirited person.

Read the lines that describe the hostler who overhears the conversation between Bess and her lover.

Why is the hostler especially interested in this conversation?

Describe the parting between Bess and her lover.

Why did King George's troops come riding to the inn?

Read the lines that describe what they did there.

Who had betrayed the highwayman to them?

Read the lines that describe Bess's anxious watch for her lover.

How did Bess save her highwayman lover from being captured by King George's men?

Read the lines that describe the highwayman's return to avenge Bess's death.

What was his final fate?

What scene is relived by the ghosts of Bess and the highwayman? Read the lines that tell this.

Select all the lines or expressions in the poem that picture or suggest *moonlight*.

Reread the poem aloud, noting *sound* particularly.

Select the words in the poem that suggest the hoof-beats of the horse as the highwayman rides.

Select the lines that suggest most definitely, by their swing and rhythm, the motion of the horse and rider.

Note the frequent repetition of similar sounds at the beginnings of successive words. This is called *alliteration*, and is frequently used by poets to add to the smoothness of the verse.

Example: The *r*oad was a *r*ibbon of *moo*nlight over the purple *moo*r.

LOCHINVAR

BY SIR WALTER SCOTT

Have you ever heard the sound of a horse galloping?
Read "Lochinvar" aloud and you will hear the gallop in the lines.

Lochinvar is a story of the days when knights were bold, and bravery and gallantry were qualities most desirable in a lover.

What kind of person was Lochinvar? Read the lines that tell this.
Who was fair Ellen?
Why was Lochinvar hurrying to fair Ellen's home?
Describe his entrance into her home.
How was he received by Ellen's father? Why?
What did he do at the wedding celebration?
How does the story end?
How is the speed of Lochinvar's flight suggested? Give the words and lines that show it.
How does Sir Walter Scott make you like Lochinvar in spite of the fact that he stole another man's wife?

LORD ULLIN'S DAUGHTER

BY THOMAS CAMPBELL

Who is the chieftain bound to the highlands?
Who is with him?
Why is he in a hurry to cross the ferry? Read the lines that tell this.
What sort of weather is it? Read the lines that tell this.
Why do the chieftain and Lord Ullin's daughter set out to cross the ferry in spite of the weather?

What happens to the lovers? Read the lines that tell this.
Why was Lord Ullin's wrath changed to wailing?

After you know the story, read the poem again aloud. Notice that one incident in the story follows another very rapidly to suggest the speed of the action.

THE LEAP OF ROUSHAN BEG

BY HENRY WADSWORTH LONGFELLOW

What is the name of the man who is the hero of the story?
How did he make his living?
Read the lines that tell you of his home and position.
What is the name of his horse?
Read the lines that describe the horse.
Read the lines that show Roushan Beg's fondness for his horse.
Who is pursuing the hero?
How is his way blocked?
Read the lines in which he appeals to his horse to leap the chasm.
Read the lines that describe the leap.
Was Roushan Beg a good horseman? Read the lines that help you to answer this question.
What did Roushan Beg's enemies think of his bravery?
What details in this poem show you that this is an oriental story?

BRUCE'S ADDRESS TO HIS TROOPS AT BANNOCKBURN

BY ROBERT BURNS

As you see by its title, this poem is the address that Burns imagines Robert Bruce to have made to his troops before the famous battle at Bannockburn in 1314.

The Scotch, inspired by their great leader and animated with a love of liberty, won a victory although they were outnumbered three to one by the English troops under Edward II. Naturally the poem is in the Scotch dialect.

Read the poem.
From each stanza give the motives to which Bruce appeals. Choose the lines that give these motives.

Note that the repetition of words and of sounds in words gives an emphatic drive to the lines.

Read the poem aloud, imagining yourself in Bruce's place, so that you will give the lines with spirit.

If any of you have read the old novel, *Scottish Chiefs*, you will remember Wallace and Bruce, the great heroes of Scotland.

You may like to read, after you have studied this poem, Henry V's address to his troops before Harfleur (from Shakespeare's *Henry V*) for a similar expression of English patriotism.

CAVALIER TUNES

BY ROBERT BROWNING

When Charles I was king of England, a Puritan party, nicknamed the "Roundheads" because they cropped their hair and did not wear the flowing curls of the Cavaliers, were eager to dethrone the king. The king's supporters were the Cavaliers, who prided themselves upon their gallantry of dress and manner. Robert

Browning has written several poems such as the Cavaliers might have sung in their support of the king. He calls them *Cavalier Tunes*. Two of them follow.

You can glean from the poems which were the Roundheads and which the Cavaliers. That is all you need to know of the names to catch the spirit of the poems.

MARCHING ALONG

This is a marching song of the infantry. Read it aloud and you can hear the tramp of feet in the beat of the verse.

Who is gathering troops for the King?
How many does he gather?
Read the lines that the Cavaliers sing as they march.
To what place are they marching?
Which of the names mentioned in the poem are those of Roundheads?
Who are referred to as the "rogues"?
Who are referred to as the "honest folk"?
Read the lines showing that the Cavaliers think God is on their side.

BOOT AND SADDLE

This is the cavalry song. Note that the swing of the lines here, suggestive of the movement of the horse, is very different from the regular beat of marching feet in the previous poem.

Who seems to be speaking in this poem?
What time did the horsemen start? Give lines that prove your answer.
How far do they go?

What is the name of the castle to which they are going? Why are they going there?
Who is guarding the castle until they arrive?
For whom is she guarding it?

THE CAVALIER'S ESCAPE

BY WALTER THORNBURY

Here is another poem of Cavaliers and Roundheads.

How many horsemen are in the lead of the pursuing band?
What horse is the Cavalier riding? Give its name.
What horses are the pursuers riding?
What words suggest the sounds of the hoof beats of the different horses?
Choose the lines that describe the course of the pursuers as they gain on the Cavalier.
What lines tell you that they are right upon the Cavalier?
In what way was the Cavalier "like a hart at bay"?
Read the lines that describe his fight.
Did he escape or not?

HOW THEY BROUGHT THE GOOD NEWS

BY ROBERT BROWNING

Read the poem through, then answer these questions on the story:

How many people are riding?
Name them and name their horses.
Which one finally carried the news?
Read the lines that suggest the haste of the start from Ghent.
What time did the riders start?

Make a list of the snapshots of scenery along the way as the riders gallop past.
How does Robert Browning make you realize the passage of time on the ride? Read the lines that mark the time.
Describe Roland's arrival at Aix.
What do you think was the good news carried?

Robert Browning was a great lover of horses and horseback riding. In fact, this poem was written when he was on shipboard longing for a cross-country gallop.

Give lines in the poem that show Browning's keen knowledge of horses.
How do the horses show the strain of the ride?
Give lines that show that the riders also were under a strain.

Browning gives you the gallop of the horses in certain lines. Read the poem aloud and bring out this sound.

YANKEE DOODLE

BY EDWARD BANGS (?)

This is a famous marching song of pre-Revolutionary days. Its tune is still familiar to everybody, though few know the words. A "green" country Yankee tells the story of his visit to Washington's camp, and the sights he saw there. Note the humor of the simple fellow's account. The rhythm is a good marching rhythm.

Read the lines that show how the fellow is impressed with the wealth of the army?
Read the lines in which he describes the cannon.
Read the lines in which he describes the shell.
Read the lines in which he describes the bayonet.

What impression has he of "Captain" Washington?
Why is he afraid of the men digging the trenches for the fortifications?
What period before the Revolution do you think this describes?

INCIDENT OF THE FRENCH CAMP

BY ROBERT BROWNING

In this poem, an old French soldier is recalling his campaigns, as old soldiers will. In recounting the story, he tries to make his listeners see the smoke of the attack on Ratisbon off in the distance, and the rider carrying the news to Napoleon who, standing in a pose that he often assumed, views the siege at a distance.

After the teacher has read the poem to you, try to answer the following questions.

Read the lines that describe Napoleon as he watched the siege.
What were his thoughts as he watched? Quote the lines that tell them.
Describe the messenger as he leaves Ratisbon and gallops to Napoleon.
Read the lines that give his message.
Read the lines that show why he was chosen to carry the news.
Why doesn't the Emperor notice the boy's wounds?
In what did the boy's heroism consist?

HERVÉ RIEL

BY ROBERT BROWNING

After the teacher has read this poem to you, try to answer the following questions. Note that everything

you must know in order to understand the incident that Robert Browning describes, is given concisely in the opening lines of the poem.

Tell what has happened, where it has happened, and when.
What is the French fleet trying to do?
Why does Robert Browning compare the French fleet to a "crowd of frightened porpoises"?
Whom is he comparing to a "shoal of sharks"?
How many ships were in the French squadron, and who commanded it?
From where did the pilots come in response to Damfreville's signal?
Why did the pilots feel that they could not guide the ships through the Rance into safe harbor?
What did the French decide to do with the squadron?
Who offered to guide the ships through the passage, and at what risk to himself?
What does he think of the pilots who refused?
What sort of person do you judge Hervé Riel to be from his speech? Select the lines that show what sort of person he is.
Select the lines that describe his appearance and manner.
Read the lines that tell of Hervé Riel's guidance of the ships.
Was he conscious of the narrow way?
Why does Robert Browning compare the entrance of the ships into the narrow way to the leap of a hound?
Did Hervé Riel feel that he had done a great deed? Give reasons for your answer.
Why did the deed seem greater to others than to him?
For what reward did he ask?
Could he have had a greater reward?
Why does Robert Browning write this poem to Hervé Riel?

BARBARA FRIETCHIE

BY JOHN GREENLEAF WHITTIER

Describe the scene that the Southern soldiers saw when they marched into Frederick town.
Read the lines that give the description.
What famous Southern leader commanded the troops?
What became of the "Stars and Stripes" when the Southerners took possession of the town?
Read the lines that tell this.
Whose flag was left flying?
Read the lines that describe Barbara Frietchie and her actions when Stonewall Jackson commanded his troops to fire on the flag.
What does Jackson's refusal to have his troops fire on Barbara Frietchie tell you of his character?

PHEIDIPPIDES

BY ROBERT BROWNING

To enjoy this poem fully, you should have a background of Greek mythology. This is a background that every lover of poetry needs, as references to it are found in much of the modern verse, as well as in the classics.

Learn from any of the Greek mythologies who the following gods are, before you hear your teacher read this poem to you.

Zeus (the defender)
Phoebus and Artemis (ye of the bow and buskin)
Pan (majestical Pan)
Athene (her of the ægis and spear)

In the days of the old Greeks, as there was no telegraph, no telephone, no radio, fleet runners carried messages or news from one place to another. They were highly trained and held in great esteem. Pheidippides was one of the most famous Greek runners—famed largely for the two important runs recorded in this poem.

When this poem opens, Pheidippides has just returned to Athens, his native city, having been sent to ask aid of Sparta, another Greek city, against the Persians who were approaching Athens.

From your reading of the first stanza of this poem, tell what religious ceremony Pheidippides goes through before he tells the story of his run.

What gods does he mention in honor in his prayer?

What god does he name as the new patron of Athens, equal to all the others?

Try to find out from your reading of the poem why Pheidippides is so devoted to Pan.

To what group of people does he report on his return?

Who sent him on the journey?

Read the lines that tell you the message he carried.

On what grounds did Pheidippides appeal to the Spartans?

Read the lines showing that he pays little attention to his own fatigue after his long run.

How did the Spartans act when they got Pheidippides' message?

What do these lines show you of Sparta's attitude toward Athens?

"*Every face of her leered in a furrow of envy, mistrust,*
Malice,—each eye of her gave me its glitter of gratified hate! . . ."

Why does Pheidippides call upon all the gods when the Spartans do not immediately answer?

What is their answer finally?

Read the lines that show how Pheidippides takes Sparta's answer.
What thought gave him inspiration to return?
How does he chide the gods on his homeward run?
Read the lines that describe his journey through the forest and mountain.
Whom does he meet in the gully, which he hesitates at first to enter?
Read the lines that describe Pan.

The Greeks believed that the sudden fear that comes upon us in the silence of the depth of a wood is due to the presence of Pan. Our word *panic* comes from this idea.

Read the line that shows how Pheidippides was affected by Pan's presence.
Tell of Pan's conversation with Pheidippides.
What pledge of his help against the Persians did Pan give Pheidippides?

It is interesting to note that the name Marathon (the name of the famous battle won by the Athenians over the Persians) means fennel-field.

How does Pheidippides on his homeward journey show his excitement over Pan's promise?
Select here, and in other parts of the poem, all lines in which Pheidippides compares the swiftness of his running to the progress of a fire in a field of stubble. Show wherein the likeness lies.

At this time Miltiades was the Athenian leader who commanded the forces at the battle of Marathon.

What reward did Pheidippides say that Pan had promised him?
Read the lines that show how Pheidippides interpreted Pan's promise.

How did Pheidippides find "rest from the racer's toil," as promised by Pan?

Why was Pheidippides chosen to carry to Athens the news of the Marathon victory? Read the lines that tell this.

Why is a run to-day sometimes called a "Marathon"?

Read the lines which show in what Robert Browning thinks Pheidippides' reward really lay.

How do Pheidippides' fate and reward differ from those of the Patriot?

What other poem written by this same author have you read in which a messenger drops dead after giving his message?

Does Robert Browning think it a tragedy to die at the height of your glory?

THE HOMECOMING OF ULYSSES

(From the Play "Ulysses")

BY STEPHEN PHILLIPS

As you may recall, Ulysses, a famous Greek hero of the Trojan War, was condemned by the gods to wander for years after the war before he could return to his wife Penelope and his son Telemachus in his native land of Ithaca. He went through many perilous adventures in his wanderings.

According to this poem, under the guidance of the goddess Athene he has finally reached the shores of his beloved Ithaca, and he can hardly believe his good fortune.

When you come home after you have been away for some time, remember how interested you are in the landmarks that are familiar to you, and how delighted you are to see them.

What landmarks does Ulysses see as his boat approaches the shore?

Is he near or far from shore when he spies the first landmark? Quote the line that tells this.

What periods of his life does each of these places suggest?

What does Ulysses do, when he finally lands, to show his joy at getting back to his homeland?

Why is it hard for Ulysses to believe that he is really home? Quote the lines that show you that it is hard for him to believe this.

How does he finally know that it is *home*?

Describe the pictures that the following lines or expressions suggest to you.

"Slowly the mist fades— Ah the cypress tree . . ."
"The rustling glade . . ."
"Now all the land gleams . . ."
"Yon holy winding path where last I kissed
Penelope, who turned toward me, swayed and spoke not. . . ."

Note that there is no rhyme to the lines of this poem, but that their music comes from the swing and the rhythm.

This poem is an expression of Ulysses' patriotism—his intense love of his native land.

In what does his love for his native land consist—love of the flag, or of the government, or of the people, or love of the soil itself?

It would be interesting for you to read poems in which others express their love of their native land. Here are a few of this type:

The Soldier—Rupert Brooke
Breathes there a man—Sir Walter Scott (from *Marmion*)
The Harbour—Winifred Letts
Oh to be in England—Robert Browning
England, my England—William E. Henley

THE BURIAL OF SIR JOHN MOORE

BY CHARLES WOLFE

Sir John Moore, an English leader, fell in the battle of Corunna, one of the Napoleonic battles in which the French troops were defeated. This poem, first printed in an Irish newspaper, was so popular that it was copied widely and its authorship was claimed by many.

Read the poem and note the lonely feeling that it suggests.

The sound throughout the poem is almost that of a muffled drum.

Tell the story of the poem.
What lines and expressions has Charles Wolfe used to suggest silence?
What lines and expressions has he used to suggest darkness?
What lines and expressions has he used to express secrecy and hurry?
What were the only sounds that broke the stillness?
Where does Charles Wolfe suggest to you that this funeral is not like that usually given a hero? Why was Sir John Moore buried in this way?
What does the line, "We left him alone in his glory," mean?

CORONACH

BY SIR WALTER SCOTT

This is a beautiful expression of grief for a dead leader. Its sound is so magical that it lingers in the memory. As you read it aloud, you will hear the mournful cadence of the lines.

Select the lines that show the places associated with the leader in the minds of those lamenting him.
Was this leader old or young? Give lines that answer this. Explain the comparisons in these lines.
Why will his companions miss him as a leader? Give lines or expressions that show this.

Our grief at the death of any one is heightened by the realization that the person slips away so quickly and with such finality.

What comparisons in the poem bring out this idea? Explain the likenesses in these comparisons.

THE BATTLE OF BLENHEIM

BY ROBERT SOUTHEY

In this poem an old man is watching his grandchildren playing in the field near his house.

This field was once the battlefield of Blenheim where the Duke of Marlborough won a famous victory.

What are the names of the grandfather and of the children in this poem?
What did the children find while they were playing?
Tell the story that the grandfather told them.
What did little Wilhelmine think of the war?
What did Peterkin ask about the war?
What was the grandfather's answer to Peterkin's question?
Did he really answer the question?
What would your answer have been to Peterkin's question?
Is our feeling about war to-day like Kaspar's, or like Wilhelmine's and Peterkin's?

THE PATRIOT

AN OLD STORY

BY ROBERT BROWNING

In certain of his poems, Robert Browning has the speaker tell a story in such a manner that the scene, as well as the action, unfolds before your eyes as he tells it. From just a few suggestive words you can picture the entire surroundings of an incident, as well as the character of the one who is relating the story.

In "The Patriot" who is the speaker?
What scene is he describing in the first eight lines?
Is this scene taking place as he speaks or in the past? Read the line that tells this.
What, in this scene, is being done to honor the speaker?
What picture do you get from the lines:

> *"It was roses, roses all the way*
> *With myrtle mixed in my path like mad"?*

What does Browning mean to suggest by, "Mixed in my path like *mad*"?
What picture do you get from the lines:

> *"The house roofs seemed to heave and sway . . ."*
> *"The old walls rocked with the crowd and cries . . ."*

What sounds welcomed the speaker?
What words of the speaker show that the crowd would have given him anything he wanted?

A year passes:

Describe the scene that the patriot now sees before him.
Read the lines that describe him as he now appears.

What is to happen to the patriot? Read the lines that teil this.
Why have the people changed toward him?
Does he feel guilty? Read the lines that tell you.
What has made him feel that he is safer looking to God rather than to the crowd for a reward?
Why does Robert Browning call the man in this poem a *patriot?*
What does Browning think is a patriot's real reward?

TARTARY

BY WALTER DE LA MARE

Tartary was, in the long ago, an oriental country of great splendor and luxury—the sort of place we read about in *Arabian Nights.*

Walter de la Mare uses the name "Tartary" to conjure up for us a fabulous land of imagination and romance—the kind of land he would live in if he could realize his wildest dreams. Note how rich and luxurious all the details in this poem are.

Read the lines in which Walter de la Mare tells what kind of land he pictures Tartary to be.
What pictures are suggested to you by *rivers silverpale, flashing stars, trembling lakes like foamless seas, bird-delighting citron trees, purple veil?*
Read the lines that tell what kind of home Walter de la Mare would have in Tartary.
From these lines select the details that suggest the colorful luxury of the Orient.
Read the lines that tell how he would dress.
What details of these are oriental?
Read the lines that tell how he would amuse himself.
Does he want much or little? Give lines that prove your answer.

What would you like if you were lord of Tartary?
Try to put your wishes into rhyme, as Walter de la Mare does his.

CARCASSONNE

BY GUSTAVE NADAUD

Travelers to the south of France speak of Carcassonne, seen at a distance, as a "magic elusive place of walls and turrets seemingly cut out of clouds." As some one has put it, "it is a place that one might look for always and see at last only in a vision."

With this idea in mind read the poem.

Who is speaking in the poem?
What kind of life has he led?
Where do you find this in the poem?
How has he earned his living?
What wish of his life has been unfulfilled? Give lines from the poem that prove your answer.
Why does the old man want to see Carcassonne? Quote lines to show this.
What reasons does he give for not having gone in all his sixty years? From the poem give the lines that show these reasons.
What opportunity was finally given him to see Carcassonne?
What prevented him from getting there?
Were the reasons the old man gave for never having seen Carcassonne real or only excuses?
If your ambition is really deep, do you let little things interfere?
Have you a Carcassonne? Are you sure that your reasons for not getting there are any better than those of the old man?

A DUTCH PICTURE

BY HENRY WADSWORTH LONGFELLOW

What did Simon Danz do in the poem that showed he was a buccaneer?
How did his home show that he was a buccaneer?
Where is he when the poem opens?
Where had he been?
Describe him as he walked in his tulip garden.
Select the lines that reveal his character.
What did he think about as he walked in his garden?
Describe the scene around his fire on a winter's evening.
Read the lines that make you see this scene vividly.
What picture does Longfellow suggest to you in the lines:

> *"Figures in color and design,*
> *Like those of Rembrandt of the Rhine,*
> *Half darkness and half light."*

What did Simon and his friends talk about around the fire?
What is a Spanish *Don*?
Why does Longfellow say Simon Danz is "like a ship that at anchor rides"?
Did Simon Danz give up buccaneering? How do you know?

This poem is really a series of pictures. If you were an artist asked to illustrate the poem, what different scenes would you picture?

Select the words and expressions that would give you the colors for your illustrations.
Do you like Simon Danz? Is he like or unlike John Silver and other pirates you have read of?

MAUD MULLER

BY JOHN GREENLEAF WHITTIER

Read the poem through; then select all the lines in the poem that describe Maud Muller as she was on the day she met the Judge.

What is her mood at the opening of the poem?

What does she long for?

Describe the meeting of Maud and the Judge.

Do you think Maud was interested in the Judge?

Cite lines to prove your answer.

Give the lines that show Maud's dreams after the Judge rides away.

What do these dreams tell you of Maud herself, and of her life?

Read the lines that show you what the Judge thinks of Maud.

Why does the Judge envy Maud her life?

Why doesn't he marry her?

Quote lines from the poem to answer these questions.

Was the Judge's marriage happy? Was Maud's?

In this poem there are two lines that nearly every one knows. See if you can select them and tell what they mean.

IN SCHOOL DAYS

BY JOHN GREENLEAF WHITTIER

Why does Whittier call the deserted schoolhouse "a ragged beggar"?

Give the lines that describe the "ragged beggar" inside and out.

Give the picture of the schoolhouse on the winter afternoon long ago that Whittier recalls.

Tell the story of the little girl.

What is the meaning of the lines:

"He lives to learn in life's hard school
How few who pass above him
Lament their triumph and his loss
Like her, because they love him."

JOHN GILPIN

BY WILLIAM COWPER

Where did John Gilpin live? Quote the lines that tell you.
Quote the lines that tell you what his regular business was.
What was his position in the trained militia?
What are his wife's plans for the celebration of their twentieth wedding anniversary?
How was John Gilpin to go to the celebration?
Read the lines that give you proof that both John and his wife were thrifty.
Describe John Gilpin's looks as he finally starts off.
Read the lines that give this description.
Is he a good horseman? Read lines that help to answer this.
Describe John Gilpin's ride to the Calender's house. Why did he go there?
Give the lines in which he shows his "pleasing wit."
Describe him as he arrived.
Why didn't he get off at the Bell at Edmonton?
Why did he leave the Calender's so hastily? Quote the lines that tell of this.
How does Mrs. Gilpin try to stop him on his way back from the Calender's?
Who do the bystanders think he is? Why?
Does he ever get to the Bell to celebrate?

Point out how speed is suggested in this poem by the sound of the verse, by the comments of the spectators, and by the individual words.

DARIUS GREEN AND HIS FLYING MACHINE

BY JOHN TOWNSEND TROWBRIDGE

Read the story of Daedalus and Icarus, the first aviators. You will be able to find this in any Roman or Greek mythology, or in the Book of Knowledge.

Describe Darius Green. What sort of person was he?

How does J. T. Trowbridge, in this poem, account for Darius Green's crooked nose?

By what reasoning did Darius decide that he could fly? Read the lines that give his reasoning.

Why did he keep his invention to himself?

What did he use as a model for his wings?

Read the lines that show how he kept his brothers from watching his work.

What day did he choose for his venture in flying?

What excuse did he give to his brothers for not going with them on that day?

Where did he plan to fly?

What hangar did he use?

Who saw his flight?

Tell the story of their seeing it.

Describe Darius's aviation uniform.

Was his flight successful? Quote the lines that help to answer this question.

Have you ever known any one like Darius Green?

Do you think this poem was written when flying machines were common or uncommon? Give reasons for your answer.

Quote lines from the poem that show J. T. Trowbridge's sense of fun.

THE BLIND MEN AND THE ELEPHANT

BY JOHN GODFREY SAXE

Why did the blind men go to see the elephant?
What did each one think the elephant was like?
Read the lines that tell the opinion of each.
What does the story mean?
Do you think you are ever like the blind men?

THE OWL CRITIC

BY JAMES THOMAS FIELDS

In this very simple story, James T. Fields uses a great many long words to make the situation ridiculous. Try to get their meaning from their use. James Audubon and John Burroughs were famous naturalists.

After you have read the poem through, describe the scene in the barbershop.
How do the people in the barbershop take the comments of the young man who criticizes the owl?
What are the young man's criticisms of the owl?
Why did the young man think he knew all about owls?
Do you think he knew as much as he thought he did? Why?
What stops the young man's criticisms?
Why does James T. Fields repeat the line "And the barber kept on shaving" at the end of each stanza?
Give your opinion of the young man.
Do you know anybody like him?

II

GOD'S WORLD

THE TRAIN

BY EMILY DICKINSON

Emily Dickinson is here thinking of the train as a dragon-like monster rushing through the country fairly "eating it up."

What details in the poem make the train seem not an inanimate thing but a being with life?

Quote the lines in which Emily Dickinson makes you feel the breadth and sweep of the country that the monster covers.

Quote the lines that show the power of the monster.

The panorama of country that unfolds before you, as Emily Dickinson describes the train's movement, is due largely to her use of simple but vivid verbs.

Select the verbs that make the picture vivid and at the same time express the motion of the train.

Note that the first stanza suggests the train at full speed. The last stanza gives you the suddden halt of the train at the station.

I'LL TELL YOU HOW THE SUN ROSE

BY EMILY DICKINSON

As you read this poem, think of a sunrise and sunset that you have seen in the country, and try to see it as Emily Dickinson sees it.

What picture do you see when she says, "the sun rose a ribbon at a time"?
What picture do you see when she says, "The sun rose in amethyst"?
Why does she compare the spreading of light to the running of squirrels?

If you have seen the morning light touching the tops of wooded hills, you will understand that, in the line—"the hills untied their bonnets," Emily Dickinson is showing you the dark green tops of the trees, and then the sunlight brightening them.

What sounds announce the sunrise?
In what fanciful way does Emily Dickinson show you the purple and yellow of the sunset fading into gray? Read the lines.

THE CLOUD

BY PERCY BYSSHE SHELLEY

If you were studying clouds in physical geography, you would learn that a cloud is vapor that condenses and comes down in dew, snow, or rain and makes things grow. You would probably think these very dull facts. In this lovely poem Shelley tells you the same thing;

but he is a poet, so he has transformed dull facts with the beauty of his imagination.

Read the lines in the first stanza that describe the cloud bringing the rain and the dew.
Read the lines showing the cloud bringing the rain and snow.
What pictures do you get from, "I bring fresh showers to the thirsting flowers"?
What pictures do you see in these lines?

> "*From my wings are shaken the dews that waken*
> *The sweet buds everyone.*"

What scene do you see in these lines?

> "*I sift the snow on the mountains below*
> *And their great pines groan aghast.*"

If you have watched the rays of the sunrise light up the clouds in the early morning, you will see Shelley's picture of the "sunrise with its meteor wings outspread."

If you have seen a crimson sunset against a bank of soft gray clouds, you will see Shelley's picture in the lines:

> "*And the crimson pall of eve may fall*
> *From the depth of heaven above,*
> *With wings folded I rest on mine airy nest,*
> *As still as a brooding dove.*"

Read the whole picture of the cloud at sunrise and sunset, as given in the third stanza.

At night you have seen fleecy clouds blown across the moon, and the stars and the light shining through.

Read the lines in which Shelley describes this picture.
Why does Shelley compare the stars to a swarm of golden bees?
Read the lines in which Shelley describes the moonlight and starlight coming through a rent in the clouds and falling on the rivers, lakes, and seas beneath.

Perhaps you have watched the changing shapes of clouds piled up in the sky about the sun or moon, or whirling in a storm. Read the picture that Shelley gives of this, beginning

> *"I bind the sun's throne with a burning zone*
> *And the moon's with a girdle of pearl."*

The final stanza of this poem gives you the transformation of the cloud into rain, then back into a cloud again.

Read this stanza and note how beautiful the poet's imagination has made this prosaic process of condensing moisture.

FLAME SONG

BY NANCY BYRD TURNER

One of the oldest forms of religious worship was the worship of fire because of its power and beauty. Here is a modern song of praise to fire.

What beauty that the tree knew in the past does Nancy Byrd Turner think of as imprisoned in the log? Read the lines.
Read the lines in which she describes the beauty of the flame. What does she suggest as the source or origin of this beauty?
In what sense can flames be a blessing to the lives of people? Read the lines that tell this.

GOD'S GREEN INN
(From an Old Play)

Robert Louis Stevenson, who used this quotation in his *Travels with a Donkey*, was a great lover of the outdoors. He took many trips, during which he slept in the open.

What is "God's Green Inn"?
What accommodations did the traveler find in the inn? Read the lines that tell this.
Try to picture, in your own words, the place of his camp.

THE BROOK

BY ALFRED TENNYSON

Tennyson, in this poem, is having a little brook tell you of its ceaseless flow as it winds down from the hills through the valley until it empties into the river.

Trace the course of the brook from its source to the river, telling the things it passes on the way.
Select the lines that describe a picture that you especially like.
See how many words you can find that describe the flow of the brook.
Select all the words that describe the sound of the brook.
What words suggest the water flowing smoothly?
What words suggest that the brook is hampered in its course?
By the repetition of what lines is the ceaseless flow of the brook suggested?

Reread the poem aloud, noting how Tennyson by his choice of words, and the use of short, quick, rhyming lines, suggests the sound of a brook flowing.

THE FOUNTAIN

BY JAMES RUSSELL LOWELL

Describe the three pictures of the fountain that you see in the first three stanzas.

Select the words or expressions in the stanzas that suggest light on the fountain.

What thoughts does the motion of the fountain suggest to James Russell Lowell?

What lesson does he wish to learn from the fountain?

TREE FEELINGS

BY CHARLOTTE PERKINS GILMAN

Charlotte Perkins Gilman shows her love of trees, in this poem, by imagining how nice it would feel to be a tree.

What are the things she admires in a tree? Read the lines that tell of these things.

What picture of the tree's manner of growth do you get in the lines

> *"But then you think of all the roots they drop*
> *As much at bottom as there is on top,*
> *A double tree wide-spread in earth and air*
> *Like a reflection of the water there."*

Read the lines that tell you the things in the tree's life that she thinks it enjoys.

Select lines that show the tree's firmness and strength.

Select lines that show the tree's love of the wind, the sun, and the rain.
What things that come from trees delight Charlotte Perkins Gilman?

You would enjoy reading Joyce Kilmer's "Trees" with this poem.

THE WILLOWS

BY WALTER PRICHARD EATON

This poem is a little painting in words of a row of weeping willows—willows with long branches that droop and trail.

Select the words with which Walter Prichard Eaton pictures the willows in their surroundings.
What do the willows do that makes him think that they were water maidens in the long ago?
Read the lines that give this picture.

THE SPIRIT OF THE BIRCH

BY ARTHUR KETCHUM

The old Greeks believed that trees had imprisoned within their bark spirits called *dryads*. They thought of a dryad as a beautiful young girl.

The birch tree is a slim, white-barked tree with leaves so hung that the slightest breath of wind stirs them so that they seem almost constantly in motion.

Where in the poem does Arthur Ketchum recall the old Greek legend?
Read the lines that show the idea of a spirit of the birch.

In what lines does Arthur Ketchum suggest the motion and color of the birch tree?
Read the lines that describe the blowing of the wind.
Why does he call this sound "elfin music"?

THE LITTLE GREEN ORCHARD

BY WALTER DE LA MARE

Have you ever, off in the country among the trees, suddenly felt the silence all around you so strongly that it seemed as if some one invisible must be there looking at you? The Greeks, as you learned in "Pheidippides," thought this silence came from the presence of their native god, Pan.

Who in this poem is feeling that there is somebody unseen in the silence of the little green orchard?
At what times of day has the person had this feeling?
Read the lines in the first three stanzas with which Walter de la Mare pictures the time of day.
What sounds are heard in the little green orchard?
What time of day does each sound suggest?
Give the pictures suggested to you by the following:

"*And faintly droning goes*
The bee from rose to rose . . ."

"*When twilight's falling softly . . .*"

"*When the moon's been bright,*
Shedding her lonesome light,
And moths like ghosties come . . ."

Read the third stanza aloud, and note how the many "s" sounds, repeated, give you the suggestion of the hush of the moonlight in the little green orchard.

What does the repetition of "In the little green orchard" make you see and feel?

CHILD'S SONG IN SPRING

BY E. NESBIT

A child is here giving a picture of spring riding through the woods bringing the trees to life.

Select the lines with which the child describes each tree.
Describe the picture each description suggests to you.
Why does the child prefer the plane-tree to all the other beautiful trees she has described?

THE PLANE-TREE

BY AMY LEVY

The plane-tree is one of the few trees that will thrive in the city.

How does Amy Levy tell you this in the opening of the poem?
What picture of the plane-tree does Amy Levy get as she leans out of her garret window?
What picture do you see in these lines?

> *"The dull fog wraps her round about;*
> *Above the smoke curls grey."*

What other poem that you have read praised the plane-tree?

THE SEED SHOP

BY MURIEL STUART

Did you ever scoop up a handful of dry, shriveled, faded seeds and let them run through your fingers, and note how dusty and unattractive they were? In this poem Muriel Stuart does this.

What does she see in these unattractive seeds that you probably did not see?
Give the line in the first stanza that shows you this.
What two things does she compare the seeds to? Explain these comparisons.
Enumerate the things that sight of the seeds suggests to her. Quote the lines that describe these.
What do these expressions in the poem mean to you, or what pictures do they suggest?

"*Here I can blow a garden with my breath*
In my hand a forest lies asleep. . . ."

"*Though birds pass over unremembering,*
In this brown husk a dale of hawthorn dreams . . ."

"*A cedar in this narrow cell is thrust*
That will drink deeply of a century's streams. . . ."

BULBS

BY LOUISE DRISCOLL

As many of you know, bulbs of flowers like hyacinths and tulips may be put in the ground in the fall for spring flowering.

Read the stanza in this poem that pictures the bulbs in the ground.
What does Louise Driscoll mean by the line, "Perfume and color in the dark creating."
Read the stanza that describes the bulbs and their planting.
Why does Louise Driscoll call the bulbs "balls of wonder"?
What does she mean by saying, "How strange to hold a rainbow in my fingers"?
Read the line that gives the first signs of the bulbs in the garden.
Describe the early spring birds that will share the beauty of the flowering bulbs with Louise Driscoll.
Why does she speak of "*seven* colors that are sleeping now"?
Where else in the poem has she suggested the seven colors?

INDIFFERENCE

BY LOUISE DRISCOLL

Louise Driscoll is a poet who loves gardens and who seems on most intimate terms with flowers, and with birds and bees and other things that haunt gardens.

Select the lines in the poem that picture this garden with the flowers and other living things in it.
What colors do you see in this garden?
Quote the stanzas that tell the indifference of the garden to the airplane.
Why does the adventure of the airplane seem "a trifle old" to a yellow bee on a marigold?
Does Louise Driscoll's description bring to your mind gardens you have seen?

PHLOX

BY LOUISE DRISCOLL

Phlox is a flower of summer gardens that comes in many dainty colors. The flowers suggest little, wide-spread ballet skirts.

Of what does the phlox remind Louise Driscoll? Give the lines that tell this.

What picture does the wind blowing on the phlox suggest to her? Read the stanza that tells this.

What invitation do the phlox ladies give at night to the gossiping moth? Read the stanza that tells this.

DAFFODILS

BY WILLIAM WORDSWORTH

In the opening lines what picture does Wordsworth's description of his wandering give you?

Describe the picture that you see in

> *"A crowd, a host of golden daffodils.*
> *Beside the lake, beneath the trees*
> *Fluttering and dancing in the breeze."*

Does this remind you of any daffodils you have seen growing? If so, give the picture of the daffodils that you have seen.

With what does Wordsworth compare the numberless daffodils he sees along the margin of the bay? Explain the comparison.

The daffodil is a flower with a heavy head set on a slender stem.

In what lines does Wordsworth suggest this idea?
Why do the daffodils seem gleeful to the poet?
How do the daffodils change his mood?

Often lovely things we have seen come back to our minds and give us pleasure.

What pleasure did the sight of the daffodils bring to the poet?
Why does he call it *wealth*?

This is one of the lovely poems of English literature. Learn it. Note the "sprightly dance" of the lines that suggest the dancing daffodils.

WRITTEN IN MARCH

BY WILLIAM WORDSWORTH

What sounds suggested in this poem show the awakening of life in the spring?
What picture of country in the spring do you see? Give the lines that describe this.
With what does William Wordsworth compare the melting of the snow?

DEAR MARCH

BY EMILY DICKINSON

Emily Dickinson greets March with the intimacy of an old friend.

Read the lines that show her greeting to March.
What signs of the coming of March does she give you in this poem? Read the lines that tell this.
Where does Emily Dickinson show that she doesn't like April as well as she likes March?
How does she give you a feeling of the breeziness of March?

MARCH

BY MADISON J. CAWEIN

Why does Madison Cawein call March "the tomboy month of all the year"?

Read the lines in the poem that show how March acts like a tomboy.

Select the words that suggest boisterousness.

Picture March as she "comes shouting o'er the winter hills."

What signs of spring appear with the coming of March. Read the lines that tell this.

MID-AUGUST

BY LOUISE DRISCOLL

Louise Dricoll is describing for you, in this poem, the hot, still days of the middle of August when the country shows the first signs of turning from summer into fall.

Select the lines that describe Louise Driscoll's garden at this time.

What flowers are on the wane? What ones are in bloom? What ones are still to blossom?

What colors brighten the waning garden?

Why does Louise Driscoll compare the goldfinch beside the dried hollyhock seeds to a jewel?

What evidences of the waning of summer are there in the fields, along the roads, and on the farm?

Select from the poem other things in Nature that are typical of mid-August.

What fall sounds have replaced the songs of the birds?
What lines suggest that August is a quiet time?
What is the meaning of the lines:

> *"The katydid's sharp note*
> *Prophetic cries the hour*
> *Of bins for the fruit*
> *And death for the flower."*

OCTOBER'S BRIGHT BLUE WEATHER

BY HELEN HUNT JACKSON

Why does Helen Hunt Jackson speak of October's weather as "bright blue"?
What signs of October does Helen Hunt Jackson mention in this poem? Read the lines that tell these.
Describe the October picture here that is most familiar to you.
What colors suggestive of fall do you get in this poem?
Describe the scene suggested by the lines

> *"And on the brooks*
> *In idle golden freighting*
> *Bright leaves sink noiseless in the hush*
> *Of woods, for winter waiting!"*

Does Helen Hunt Jackson make October so attractive that you'd exchange June for it?

AUTUMN

BY JOHN CLARE

John Clare liked November as well as Helen Hunt Jackson liked October. We think of Helen Hunt Jackson as out in the country fields viewing an October

scene. John Clare seems to be viewing the November scene from his home in the country.

Read the lines that describe the November scenes he could see from his window.

What are the only birds he can hear? Read the lines that describe them.

What evidences of November are in the woods near his home?

Select all the lines that give evidence of the November wind.

Does John Clare make November as attractive to you as Helen Hunt Jackson made October?

A JANUARY MORNING

BY ARCHIBALD LAMPMAN

Archibald Lampman comes from Canada, so he has known cold January mornings. Here he pictures one for us.

What are the winter touches he gives in the picture of the city?

What picture do you see in the lines:

> "*. . . each worn*
> *Black chimney builds into the quiet sky*
> *Its curling pile to crumble silently.*"

What picture do you get in the lines:

> "*The slender misty city towers up-borne*
> *Glimmer faint rose against the pallid blue.*"

Read the last stanza and describe the scene of the woodsmen driving their teams up the hill.

What in this description gives evidence of the coldness of the morning?

SNOWLIGHT

BY NANCY BYRD TURNER

Did you ever look out of the window, in the evening after a snowfall, and watch the night come? Nancy Byrd Turner is giving you the picture that she sees on such a night.

In what lines does she give you the sense of the light from the snow, that illumines the dark?
Describe the landscape that she makes you see in this light.
What objects are silhouetted against the white snow?
In what lines do you feel the silence of a night of still, white snow?

WHITE FEAR

BY WINIFRED WELLES

Robert Frost and Nancy Bryd Turner tell us of the silence that comes with a night of snow. In this poem Winifred Welles tells us of the fear or awe that this silence brings to her.

Read the lines which show that Winifred Welles sees the snowy night in the *city*.
Select all the expressions that suggest softness and silence.
Which one of these makes the softness and silence most real to you?
What does Winifred Welles mean by the lines,

> *"While whitened trees would tumble*
> *Into ashes at my feet."*

Which of the snow poems do you like best?
Can you tell why?

STOPPING BY WOODS ON A SNOWY EVENING

BY ROBERT FROST

Read this poem through; then describe the picture it makes you see.
Why does the man in his sleigh stop by the woods on a snowy evening?
What does he see? What does he hear?
Give the lines that show these sights and sounds.
How does the horse show that he thinks the stopping unusual?

As you read this poem, note that there is the silence of snow over everything.

OLD WOMAN RAIN

BY LOUISE DRISCOLL

The fact that Louise Driscoll pictures rain as an old woman makes you see it more vividly.

Read the lines that describe Old Woman Rain.
Why is the old woman dressed in gray?
What words or expressions in the description give the feeling of wetness?
What words in the poem suggest the sound of the rain.
Read the lines in which Louise Driscoll pictures the effects of the rain.
Which picture of these effects seems to you most real?

RAIN IN SUMMER

BY HENRY WADSWORTH LONGFELLOW

After you have read this poem, select all the words and expressions that show that this is a summer rain.

Select the lines that suggest the sound of the rain.
Read the lines that tell you of the various places upon which the rain falls.
Select the words with which Longfellow has conveyed to you the idea of a regular summer downpour.
Enumerate the people and animals that welcome the rain.
Read the lines that tell how the rain affects each one.

THE RAINY DAY

BY HENRY WADSWORTH LONGFELLOW

At what season of the year does Longfellow describe the rainy day? Read the lines that express this.
What is Longfellow's mood in this poem?
In what ways does he say his life is like the rainy day?
With what truth about all our lives does he conclude this poem?
The repetition of what words in the poem increases the melancholy tone?

SILVER

BY WALTER DE LA MARE

If you have ever seen the country in the soft moonlight, you will be able to see Walter de la Mare's picture of moonlight in this poem.

How does he tell you that the moon is flooding the landscape with light? Read the line.

The old Greeks thought the moon was a lovely maiden.

Where is the suggestion of that idea in this poem?
Why does Walter de la Mare speak of her shoes as silver?

What picture of the moon do you see in the lines:

> *"This way and that she peers and sees*
> *Silver fruit upon silver trees."*

By reading the lines, show the various bits of the landscape that the moon bathes in silver light.
What lines or expressions that Walter de la Mare uses, do you especially like?
How does he make you feel the silence and quiet of the moon-lit night?

TO THE EVENING STAR

BY WILLIAM BLAKE

As you know, every night after sunset the bright evening star appears in the west. In this poem William Blake describes the rising of the star just as the sun is disappearing, the coming of the dusk, and then—night. He speaks to the star as if it were a guardian angel giving its protection as night comes.

Give the lines in which Blake pictures the star as a guardian angel.
What words or expressions suggest the light of the star?
What lines express the rest and quiet that come as night falls?
What pictures do you see in the lines:

> *". . . Let thy west wind sleep on*
> *The lake. Speak silence with thy glimmering eyes*
> *And wash the dusk with silver. . . ."*

Choose the expressions in this poem that seem to you especially beautiful.

THE NIGHT WILL NEVER STAY

BY ELEANOR FARJEON

When the dark comes, we sometimes think it will be a long time before morning dawns. Eleanor Farjeon shows us, in this poem, how the night really slips away before we know it.

How does she picture the stars and moon as trying to prevent the night from slipping away?
How is the slipping away of night like the disappearance from our minds of a sorrow or a tune?

BROTHER BEASTS

BY CALE YOUNG RICE

Any one of you who has known animals well has no doubt felt at times that they were almost human, that they had feelings and desires as human beings have.

Cale Young Rice expresses this idea by calling the screech owl, the mouse, and the mole, *brother* beasts.

Find the lines in the poem in which Cale Young Rice wonders whether animals have desires such as human beings have.
How does Cale Young Rice make you see that it is a winter night?
Is it clear or stormy? Still or windy?
Prove your answer by quoting words or lines that describe the night.
What does Cale Young Rice mean by saying, "There are no leaves in the naked trees save stars twinkling"?
Where do the brother beasts of the poem go on this cold night? Read the lines that tell this.

How do you learn of the habits of the brother beasts? Read the lines that tell these.

Why does Cale Young Rice regard these beasts as brothers?

WONDER

BY BERNARD RAYMOND

When you read "Wonder," tell where the puppies are and what they are doing.

How do you know that these are very young puppies? Read the lines that show this.

What words are used to describe them that would not be used for an older dog?

What lines show you that some one is calling to the puppies?

Why do the noises of the stranger calling them seem uncouth to the puppies?

What do the puppies do that makes Bernard Raymond call the poem "Wonder"?

If you have known a puppy, read to the class some lines or words that you think picture a puppy very well.

DINAH

BY NORMAN GALE

Read Dinah.

What lines in the poem make you see Dinah?

Tell the class the things that Dinah does that remind you of any cat you know. Read the lines that tell about these things.

What things does she do that her owner especially likes? Read the lines that describe these things.

Why is she called a Persian cat?

Select some words that picture Dinah's color; her fur; her movements.
See if you can tell why Norman Gale says she is "too beautiful for words."

ON A NIGHT OF SNOW

BY ELIZABETH COATSWORTH

In this poem a mistress is talking to her cat. She wants her cat to stay in the house on a cold, windy night.

How does she try to coax the cat into doing this?
Read the lines that show the coziness of indoors on a cold night.
How do you find out in the poem that it is a night of snow?
What does the cat like about the wind outdoors?

Animals are said to see and hear things that human beings do not notice.

In what lines of the poem does the cat tell you this?
Read aloud the words or lines that make you see pictures or hear sounds.
How is Norman Gale's cat different from Elizabeth Coatsworth's?
Which one reminds you most of a cat you know?

DAT OL' MARE O' MINE

BY PAUL LAURENCE DUNBAR

The speaker in this poem is an old Southern negro so his speech is negro dialect.

Paul Laurence Dunbar, the author, was a negro so he knew negro speech well.

Somebody in this poem is trying to buy the old negro's horse.

What faults does this buyer see in the mare?
What faults does the owner see in the mare?
Does he want to sell his horse?
What makes the negro so fond of his horse?
What tone do you think the old negro used when he said "Dat ol' mare o' mine"?
From the talk of this old negro about his horse, can you judge what sort of person he is? Is he kind?
Give the lines that tell you the answers to these questions.

A poet suits the sound of his verse to the thing he is talking about. Notice how naturally this old man talks. The verse jogs along in an easy-going manner just as the old mare would go.

CHIQUITA

BY BRET HARTE

Who is Chiquita? Who is Jack? Who is Briggs? Who is the Judge?
Tell the story of Chiquita that the speaker tells.

Bret Harte, the author of Chiquita, wrote a great many stories and poems about the pioneer settlements and mining camps in the far West; so the people he writes about, like the speaker in this poem, are often rough, uneducated people.

Give words or lines in the poem that show that the speaker is an uneducated person.
Select the lines that describe Chiquita's beauty.

Select the lines that describe Chiquita's character.
Why was Chiquita worth so much money?
Which does the speaker admire more, people or horses?
What does he especially admire in Chiquita?
Would the old negro that Paul Laurence Dunbar describes in "Dat Ol' Mare O' Mine" trade Sukey for Chiquita if he could?

NICHOLAS NYE

BY WALTER DE LA MARE

Where is the speaker in this poem?
Who is Nicholas Nye?
Read the lines that tell you who he is.
Does the speaker like Nicholas Nye?
What makes you think he does or does not like him?
How long were he and Nicholas Nye together?
Is Nicholas Nye young or old? Read the lines that tell you this.
What does he have to eat?
What words does Walter de la Mare use to describe Nicholas Nye?
In what ways does Walter de la Mare make Nicholas Nye seem like a person?
Read the lines that make you think this.
Picture the scene in which you find Nicholas Nye at the beginning of the poem.
Picture the scene in which you find him at the close of the poem.
Make a list of some of the good picture words that Walter de la Mare uses in this poem.

Note the short line at the end of each stanza. When you read the poem, see how these lines sound—and how they keep reminding you of the old donkey.

THE KERRY COW

BY WINIFRED M. LETTS

Kerry is a county of Ireland noted for a certain breed of cows. The places mentioned are all places in Ireland.

Select the lines or expressions that describe what the cow is like.

Show by as many lines as you can find that the writer values her cow very highly.

What boast does she make about the milk of her cow?

What claims to fame does she make for her cow?

Do you feel these are justified or exaggerated due to her fondness for the cow?

Do you see anything amusing in her statements that the King of Spain, the King of England, the Cardinals' College, and the Pope of Rome might be interested in her Kerry Cow?

MODEREEN RUE

BY KATHARINE TYNAN

"Modereen Rue" is the Gaelic for "the little red rogue," which of course means the red fox.

Give evidences from the poem that Katharine Tynan knows the ways of the fox.

What charges does she make against the fox? Give the lines that tell them.

Give the lines that show the threat she makes to the fox.

How does she feel about the fox-hunt that is starting?

How does the fox get away from the hunters?

What makes Katharine Tynan change her attitude towards the fox? Read the lines that tell you this.

What sort of person do you think the writer of this poem is?

"As sly as a fox" is a common expression.

Show from this poem the slyness of Modereen Rue.

THE TIGER

BY WILLIAM BLAKE

Read the poem through.

You have all seen a tiger in the Zoo, or at the circus. Imagine that tiger in its home in the dark jungle at night where only his eyes would shine out of the blackness.

Read the lines in this poem that suggest this picture of the tiger.

What words does William Blake use that make you see the tiger vividly?

What does he mean by the tiger's "fearful symmetry"?

Blake is so overcome by the thought of this wonderful animal that he marvels at the power that could have created it.

Where does he picture the Creator as getting the fire he puts into the eye of the tiger? Read the stanza that tells you this.

The tiger is a powerful beast. It prowls and lunges through the forest jungles. Blake is in awe of the One who could create such power.

Read the stanzas that tell you this.

Why should Blake think it remarkable that the One who made the lamb made the tiger?

The more he thinks about it, the more awe-inspiring the creation of the tiger seems to Blake.

Read the poem through again, keeping in your mind the picture of this tiger and the wonder of it, and try to express the wonder that Blake puts into the poem.

EPITAPH ON A HARE

BY WILLIAM COWPER

What is a hare? What is an epitaph?
What is the name of the hare who lies buried under the walnut tree?
Read the lines that give his name and tell where he was buried.
Where did he live; in the woods or in a home? Read the lines that tell this.
Was he very tame? How do you know this?
If you have a rabbit, what do you give him to eat?
What did William Cowper's rabbit eat?
At what time was William Cowper's rabbit most active? Read the lines that describe his actions.
How old was he when he died?
Why did William Cowper keep rabbits? If you have a rabbit or a pet of any kind, why do you enjoy having him?
What was the name of the rabbit's companion?
Was he older or younger than Tiny? How do you know?
Try writing some rhyming lines about your pet—imitating Cowper's rhythm.

THE HOUSEKEEPER

BY CHARLES LAMB

The snail is a small animal that carries his shell with him because it is a part of him.

What is the snail's house?
What uses does he make of it? Read the lines that tell you this.
What does the snail do if you touch him?
Why is the snail his own landlord, and his own tenant?
Why does he not dread "Quarter-day"?
What is the furniture of his house?
Why is he sure to be at home?

CHANTICLEER

BY KATHARINE TYNAN

What do most people call the chanticleer?
Why does Katharine Tynan speak of him as "a farmyard bird"?
Read the lines that describe chanticleer.
Have all chanticleers the same coloring? Read the lines that help you to answer this question.

Katharine Tynan, in many lines, tells of chanticleer's crowing.

Read the lines in which she does this.

She gives chanticleer the credit for bringing the morning.

Read the lines in which she does this.
What does she mean by the lines, "He calls the mountains . . . to rose and amethyst"?

Heralds in olden days, as you will remember, went ahead to announce the coming of some important person. They blew horns to get the attention of the people. They were always colorful figures because they carried banners showing the colors of the noble whom they served,

as schoolboys often carry colors of their school. Katharine Tynan calls the chanticleer "*the sun's brave herald.*"

Explain fully why she does this.
What do these lines mean?

> "*Black fear he sends it flying,*
> *Black care he drives afar;*"

Roosters are usually gayly colored birds. Select all the color words that Katharine Tynan uses to describe chanticleer.

What color words does she use to describe the morning?

A poet uses such words, as an artist does color, to paint pictures for us.

Try to paint with you own words the chanticleer as Katharine Tynan has shown him to you in this poem.

TO SOME PHILADELPHIA SPARROWS

BY JEANNETTE MARKS

There is one little bird that all of us know and see every day—the sparrow.

Jeannette Marks is so fond of the sparrows she knows in Philadelphia that she writes a poem to them.

Where has she seen the sparrows in Philadelphia? Read the lines that tell you where.
What words in these lines make you *see* the places where the sparrows usually are?

What does she mean when she says, "Men say unfriendly things of you, poor birds"?
Read the lines in which she tells the unpleasant things people say about sparrows.
Find the lines that tell you what Jeannette Marks likes about sparrows.
Does she see any faults in the sparrows?
What does she mean when she says that she and the sparrows are "one feather"?
In what way are she and the sparrows alike?
What things does she enjoy that she thinks the sparrows like, too?

In such expressions as *saucy joy, dusty streets, heated city walls, noisy congregations, a fountain's dripping brim,* she suggests pictures.

See if you can describe these pictures in your own words.
Do the sparrows you know seem the same as Philadelphia sparrows?

THRUSHES

BY KARLE WILSON BAKER

Describe a thrush if you have ever seen one.
What words in this poem picture the thrush?
Quote the line that describes the song of the thrush.
What does Karle Wilson Baker mean when she calls their song "the vesper bells of God"?
Can you tell from this what time of day the thrush sings?
What effect does the thrush's song have on Karle Wilson Baker?

THE WHIPPOORWILL

BY MADISON J. CAWEIN

Madison Cawein was a native of Kentucky, and this poem gives a very true picture of Kentucky woodland.

How does the whippoorwill get its name?
From this poem can you tell what time of day he calls?
Describe his call in Madison Cawein's words.
Describe the landscape. Select the lines that describe it.
At what time of day does Madison Cawein picture this to you? Give the lines that tell this.
Select the expressions that suggest color.
Select the expressions that suggest sound.

You hear the sound of the whippoorwill so plainly, even at a distance, because of the evening stillness.

Select all the expressions and lines that suggest stillness.

Things that have pleased you often come back to you when you are in very different surroundings.

Show how the call of the whippoorwill came back to Madison Cawein when he was far from the Kentucky woods.

ROBERT O' LINCOLN

BY WILLIAM CULLEN BRYANT

Bryant is describing the bobolink in the mating season when his plumage is vividly black and white, and his song is like the sound of his name—bob-o-link. Later this plumage is dulled.

Select from the poem the lines that describe bobolink while he guards the nest.
Select words or expressions that describe his mate.
Why is his mate called "a Quaker wife"?
What change comes over bobolink and why?
Read the lines that definitely imitate the sound of the bobolink's song.
Note that the song is suggested throughout the poem.
In what mood is Robert o' Lincoln most attractive?

THE SANDPIPER

BY CELIA THAXTER

Those of you who have been to the seashore will no doubt have seen the little sandpiper that Celia Thaxter describes. You will remember that it is a very tiny bird which does not hop about as most birds do, but runs very swiftly along the edge of the water looking for food.

Where is the person who is speaking in the poem?
To whom is she speaking in the last stanza?
What kind of day is it? Read the lines that tell what kind of day it is. Select the words that suggest weather.

Poets often make you see things as they see them, by comparing one thing with another.

In what ways are the lighthouses like ghosts?
What has brought the speaker out on such a day?
Who is her companion on the beach?
Why isn't he afraid of her?
How does Celia Thaxter make you know that it is a windy day?

What words does she use to suggest the bird's quick movement?
With what words does she describe the sounds that the sandpiper makes?

Celia Thaxter lived most of her life on an island off the coast of Maine, so she was very familiar with such a scene as she describes.

Read the lines that picture the scene.

When you read this poem aloud—and you should read every poem aloud for part of its magic is in the sound—you will notice that it suggests the swift movement of the woman and the bird along the shore. This suggestion is made by the swing and beat of the verse, and by the repetition of the line, "one little sandpiper and I," at the end of each stanza.

THE OWL

BY ALFRED TENNYSON

What time of day is described in this poem?
Mention the things in the poem that tell you this.

Alfred Tennyson was an English poet, and he gives you an English scene in this poem. The words *milkmaid, thatch, roundelay* suggest England.

You will notice that this is a very quiet poem.

What are the only sounds suggested in the poem?
Why isn't the owl stirring as are the cock and the milkmaid and the cat?

Poets, by repeating lines like the refrain of a song, often give a singing quality to a poem.

What lines in the poem do this?

THE EAGLE

BY ALFRED TENNYSON

How do you know from this poem that the eagle lives up in the mountains?
Quote the lines that tell you this.
What does Tennyson mean by, "ringed with the azure world, he stands"?
What things in this poem suggest height?

Eagles are birds of prey with keen sight so that they can locate their prey at a great distance.

How is this idea suggested in the poem?
Why is the eagle's "fall" (his flight downward) compared to that of a thunderbolt?
Why do you think the eagle was chosen as the symbol of America?

III

AMERICA THE BEAUTIFUL

I KNOW SOME LONELY HOUSES

BY EMILY DICKINSON

What does the sight of these lonely houses away from the road suggest to Emily Dickinson?
What parts of the house does she describe as

"Old fashioned eyes,
Not easy to surprise!"

What things inside the house does she picture as watching, as human beings might watch?
What picture do you get from

"The moon slides down the stair
To see who's there."

What kind of plunder does she picture the burglar as finding? Read the lines suggesting this.
What does this plunder suggest about the type of house?
What sounds does she imagine as frightening away the robber?
What lines show you the people that she pictures living in this lonely house?
Describe the house as you imagine it looks.

THE HOUSE WITH NOBODY IN IT

BY JOYCE KILMER

Houses that have been lived in a long time acquire associations with the people who have lived in them, and with the events that have occurred within their walls.

Describe the house that Joyce Kilmer saw when he walked to Suffern along the Erie track.
Why does he feel sorry for the old house?
What would he like to do with the house? Read the lines that show this.
What associations has this house that make him sorry it is neglected?
Why doesn't he have the same sorrow for a new house that has never been occupied?

SCENES FROM SNOW-BOUND

BY JOHN GREENLEAF WHITTIER

THE SNOW-STORM

Describe the picture of the falling snow that you see in the opening lines.
Select the words that suggest the movement of the snowflakes.
Which lines are most suggestive to you of snow as you know it?

Individual snowflakes are frozen into odd but symmetrical shapes.

Read the lines in which Whittier tells you this.
How did the snow transform the familiar things about the house into a world unknown to Whittier? Read the lines.

Which description seems to you especially good?
How can you tell whether this is a snow-storm in the country or in the city?

THE FIRESIDE

What picture do you see in the lines in which Whittier describes the setting of the sun?

John G. Whittier, also a New Englander, is picturing here a New England fireplace similar to the one described by James Russell Lowell in "The Courtin'."

Read the lines that describe the making of the fire in the old fireplace.
Have you made camp fires? If so, what details in this description seem most real?
Read the lines in which Whittier describes the illumination of the room with the fire, and the reflection out of doors.

MOTHER

This selection takes us back to the days when the mother of the family made the materials, as well as the clothing of the household. The spinning wheel was usually in motion, and the knitting needles were clicking around the hearth in the long winter evenings.

What entertainment do the children have on this snowy night?
How do the tales the mother tells show you that she belongs to the colonial days?
What were the familiar sights and happenings of the mother's early life? Read the lines.
What is the meaning of the lines:

> *"She made us welcome to her home*
> *Old hearths grew wide to give us room"?*

Do these three pictures remind you of any stories of early New England that you have read?

THE PAINTED HILLS OF ARIZONA

BY EDWIN CURRAN

Travelers to the West are always struck by the richness of the coloring in the rocks and the mountains. Edwin Curran is picturing the gorgeousness and brilliance of this coloring in Arizona.

What color combinations are suggested to you by the line, "The rainbows all lie crumpled on these hills"?
What suggestion lies in the word "crumpled"?
What comparisons does Edwin Curran use to suggest brilliance of color? Read the lines in which these occur.

FIRST SNOW

BY CHARLES ERSKINE SCOTT WOOD

At the approach of snow, the herdsmen get the cattle down from the mountains, and the cattle themselves are sensitive to the approach of a snowstorm.

Read the lines that show this feeling of the cattle about the snow.
Picture the course that the cattle follow as they come down the mountainside.

Note how the sound of the words "bawling and calling" suggests the sound made by the cattle.

THE KING'S HIGHWAY
(*"El Camino Real"*)

BY JOHN S. MCGROARTY

El Camino Real is a highway running for miles along the coast of California. The original road was built by the early monks as an approach to the old Spanish missions—famous monasteries of the west.

Describe the country through which El Camino Real runs.

You will recall that the people who passed along the road to Camelot, in "The Lady of Shalott," gave you a pageant of the days of chivalry.

Try to recreate the pioneer days of California by picturing the people who passed along El Camino Real.
Select lines from the poem that give you suggestions for the picture.

CONCORD HYMN

BY RALPH WALDO EMERSON

This poem was written by Emerson to be sung at the dedication of a monument to commemorate the battles of Lexington and Concord.

Why does Emerson refer to the shot fired by the farmers as "the shot heard round the world"?
What, in the passage of time, has become of the conqueror, the foe, and the bridge?
Read the lines that show this.
Why do we raise monuments?
Give the lines in which Emerson shows why this one was raised.

THE LANDING OF THE PILGRIM FATHERS

BY FELICIA D. HEMANS

Who were the Pilgrim Fathers?
Read the lines that describe the wild New England shore on which they landed.
Read the lines that describe the kind of day on which they landed.
Read the lines that describe the people in the band.
Why did they come? Read the lines that explain this.

ANN RUTLEDGE

BY EDWIN MARKHAM

Ann Rutledge was an early sweetheart of Lincoln's. Her death in her early youth saddened him very much, but exerted a great influence on his character.

Read the line in which Edwin Markham describes the coming of Ann Rutledge into Lincoln's life.
In what sense did her going make silence fall upon his life?
What is the meaning of the line "Death took the sun away with her"?
Read the lines that describe the influence of Ann Rutledge's memory in Lincoln's life.
What effect did her death have upon his character?
How did her death indirectly affect the world?
Why does Edwin Markham call Ann Rutledge "deathless Ann"?

You may like to read Edgar Lee Master's "Ann Rutledge" after you have read this poem.

LINCOLN

BY VACHEL LINDSAY

Lincoln, as we all know, was born in lowly surroundings of humble people, but his ancestors were pioneers with the pioneer spirit of progress and with a passion for freedom and justice.

In what lines does Vachel Lindsay show the pioneer surroundings of Lincoln's birth?

In what lines does he speak of the influence of Lincoln's early surroundings on his character?

One of the sources of Lincoln's greatness was his reliance on himself. Lindsay suggests this in the line in which he says

> *"That which is gendered in the wilderness*
> *From lonely prairies . . ."*

What would it mean to have roused in you the spirit of Lincoln?

WASHINGTON

(From "Under the Old Elm")

BY JAMES RUSSELL LOWELL

This is a selection from Lowell's "Under the Old Elm."

Read the lines in which Lowell describes Washington's simplicity and modesty.

Read the lines in which Lowell shows Washington's consideration for his soldiers, and their devotion to him.

What line shows that Washington never sought popularity?

IV

BROTHERS ALL

MY MOTHER'S HANDS

BY ANNA HEMPSTEAD BRANCH

Read the lines that describe the mother's hands.

What remembrance has the speaker in the poem of what the mother's hands meant to her when she was a child? Read the lines that tell this.

The writer has the idea that the beautiful and lovely things with which we come in contact become part of us.

What things that the mother touched became part of her hands?

Read the lines that show how, through the touch of the mother's hands, the child saw the beautiful things with which her mother had come in contact.

A FELLER I KNOW

BY MARY AUSTIN

Mary Austin has lived for many years in New Mexico, as this poem shows with its references to the Conquistadores, the original Spanish settlers of New Mexico, and to Le Vargas, a famous Spanish general whose reconquest of New Mexico is still celebrated there.

Who is talking in this poem?

Why do the fellows in the neighborhood think a great deal of Pedro?

What boasts about his ancestors has he evidently been making?
How can you tell, from the poem, that Pedro's family has come down in the world?
Does that make any difference to the boys?
Do you think the other boys in this poem are Spanish like Pedro? Give reasons for your answer.
Why is the full name of *Pedro* repeated in the poem?

This name is pronounced Páydthro—Páhb-lo-ee-náh-ci-o-Huán-Frahn-sáys-co-gar-ceé-ah-ee-gab-ahl-dón.

PORTRAIT OF A BOY

BY STEPHEN VINCENT BENÉT

Why was the boy whipped?
Does he feel sorry for what he did? Read the line that tells you.
Tell the dream of this boy. What suggests the dream?
Name some books that you think he might have read—judging from the dream. What lines show you this?
Why does the boy in his dream see southern constellations?

As you know from experience, sometimes the last things in our minds before we go to sleep become part of our dreams, often in grotesque form.

Tell how the moon and its light became part of this boy's dream. Select the lines that show this.

IN THE MORNING

BY PAUL LAURENCE DUNBAR

As your teacher reads this poem, notice that the person speaking reveals herself and the person to whom she is talking.

Who is talking?
To whom is she talking?
Picture the speaker for the class.
What sort of person is she?
Read the lines from which you form your opinion.
What time of day is it?
Why is the speaker annoyed?
From what the speaker says, describe Lias's appearance and his actions.
Select any lines that are especially amusing to you.

OPPORTUNITY

BY PAUL LAURENCE DUNBAR

Who is talking in this poem?
What is the opportunity he has been looking for?
Read the lines that tell you this.
What gives him this opportunity?
What are his plans to enjoy himself? Read the lines that tell this.
What spoils his plans?
Is he really hurt because his grandma believes he'd steal, or hurt because he didn't get the pie and the sweets?
What can you tell about this boy from the way he talks?
Do you think he is an unusual boy, or have you known boys like him?

JEST 'FORE CHRISTMAS

BY EUGENE FIELD

Eugene Field is a writer known for his love and understanding of children. In "Jest 'Fore Christmas" he has a boy tell you all about himself.

Read all the lines that tell you what the boy likes to do to have a good time.

How does his own ambition for the future differ from the plans his grandmother has for him?

Give proof that he isn't usually a goody-goody boy.

Read the lines that show the change in him "jest 'fore Christmas."

Show that even the cat and dog notice the change.

Why does he change?

Does this boy in his carefully planned goodness remind you of yourself at any time?

THE FIDDLING LAD

BY ADELAIDE CRAPSEY

To some people, artists, poets, and musicians are foolish folk because they give their lives to the creation of things that are almost certain not to bring them money. But to people like the Fiddling Lad, expressing the best that is in them through the work they love is more than getting money, even though getting money would buy them the luxuries of life.

What reasons does the person speaking in the first stanza of the poem give Jacky, the fiddling lad, for giving up his fiddle?

What does the line "star dust pays for no man's bread" mean?

In the second stanza what reply does Jacky make?

Read the lines that tell what Jacky did.

Read the lines that tell what happened to him.

In what stanzas does Adelaide Crapsey show you that Jacky's music lasts even after his death, and that the people who had thought him so foolish are struck with the beauty of his fiddling?

In what lines does Adelaide Crapsey show you that the fiddling lad loves the music for itself, and doesn't care whether any one listens to him or not?

Even though the fiddling lad suffered to his death, does he regret that he gave his life to music?

Read the lines that tell you this.

Are you the type of person who prefers star dust to bread, or bread to star dust?

LEETLE BATEESE

BY WILLIAM HENRY DRUMMOND

An old French Canadian is talking of his grandson "Leetle Bateese" (Baptiste). The poem is, of course, in French Canadian dialect.

How old is Leetle Bateese?

How can you tell, by the things his grandfather scolds him for, that he is a mischievous little boy? Read the lines that show this.

Read the lines that show that Leetle Bateese tires himself out playing.

How can you tell, by his grandfather's plans for him, that Leetle Bateese is a sturdy little boy? Read the lines that show this.

Leetle Bateese's grandfather may have been a *voyageur;* that is, an employee of a fur company who transports men and supplies to and from remote trading posts.

Is the grandfather eager for Leetle Bateese to grow up?

What lines show most that the grandfather loves Leetle Bateese very much?

SAYS SHE

BY WINIFRED M. LETTS

Old people who do not keep young in spirit are likely to forget that they were ever young, and to think that the young people ought to be as old in their ways as their elders.

In this poem you have such an old person in the grandmother.

Winifred Letts, who is herself Irish, is giving you in this poem a bit of Irish character.

Who is speaking in the poem?
Whose conversation is she reporting?
In what lines is the grandmother's criticism of the girl given?
What ways of the girl does the grandmother disapprove of?
In what lines does she warn her that old age will be upon her before she knows it?
Is the girl troubled at her grandmother's criticism and warning? Read the lines that give your answer.
Describe the girl as you picture her.
Describe the grandmother.

Notice that the verse, in its sprightliness, suggests the girl.

DANNY MURPHY

BY JAMES STEPHENS

Who is describing Danny Murphy in this poem?
Is the person describing him young, or as old as Danny Murphy?
How do you know? Read the lines that describe Danny Murphy.

Choose the lines that make you see him most vividly.
What peculiarity of manner had Danny Murphy?
Read the lines that show this.
How is it that Danny Murphy is described in the first line as "he is as old as old can be," and in the last line "he is as young as young could be"?

FATHER WILLIAM

BY LEWIS CARROLL

You remember that Alice in Wonderland, when she tried to say a poem that she knew, found that the whole thing was turned into nonsense. The original "Father William" is really a serious poem—nothing at all like Alice's version.

Who is conversing in the poem?
What are the questions the youth asked Father William?
Were the questions sensible or did the youth deserve the answers he got?
In what does the nonsense of this poem consist?

SIR MARMADUKE

(Author Unknown)

Old manor houses in England generally have hanging in their halls portraits of the family ancestors. Sir Marmaduke is such a portrait.

Describe Sir Marmaduke as he looks in the painting.
Describe Sir Marmaduke's home.
From this description, what do you think were Sir Marmaduke's interests in life?
What sort of person was Sir Marmaduke?

THE CURÉ'S PROGRESS

BY AUSTIN DOBSON

This is a scene in a little French town. Such a town usually has its public square, (*Grande Place*), a small town hall (*Hôtel de Ville*), its marketplace (*Marché*), and its various tradespeople, the fireman (*pompier*), the florist (*fleuriste*), and others. The Curé is, of course, the parish priest.

Read the lines that describe the priest's dress.
Do you think from this description that he is a priest of a prosperous church?
What is meant by the Curé's *progress*?
Name the people whom he greets along the way. Note how many different types of people there are.
What is the Curé's attitude toward all of them, even the fruit-merchant, who probably doesn't go to church regularly?
Do you think the Curé is popular with the people.
What makes you think so?

SPANISH JOHNNY

BY WILLA CATHER

What did Spanish Johnny do for a living?
What was his chief enjoyment in his leisure hours?
What surroundings are recalled to Willa Cather by the memory of Spanish Johnny playing his mandolin?
Select the lines that suggest the surroundings to you most beautifully.
What kind of life brought Spanish Johnny to a bad end? Read the lines that show this.
Read lines which show that Spanish Johnny had a better side to him.

Have you ever noticed that other people show qualities as contradictory as those of Spanish Johnny?
Read the poem aloud, noting how the sound of the mandolin comes to you in the rhythm.

THE FOREST RANGER

BY MARY AUSTIN

Read the lines that describe the forest ranger.
Read the lines that show the duties of a forest ranger.
Describe the life that he leads.
Why does the forest ranger need a "sure-foot mule"?
Why does the ranger have a "roving" eye?
What words in this poem show that the forest ranger's duties take him among the hills and mountains?

THE FLORIST SHOP

BY RACHEL FIELD

What kind of people does Rachel Field think florists are?
In what kind of places does she say florists work?
How does she explain the fact that

"Florists are quiet men and kind
With a sort of fragrance of the mind."

Read the lines that tell this.
What expressions in the poem make you think of a florist's shop?
How do florists differ from butchers and from other tradesmen?
How, in this poem, does Rachel Field show that what florists do makes them the kind of people they are?

THE CIRCUS CLOWN

BY JOHN FERGUSON

Give the expressions that describe the clown's looks.
Give the words or expressions that show his actions.
Describe some clowns you have seen that remind you of this clown.
What satisfaction does a clown get out of his work?
Why does John Ferguson think that the clown, even after he is dead, will continue to perform his tricks?
Quote any lines in the poem that make you see a vivid picture.
Describe the pictures suggested to you.

THE COURTIN'

BY JAMES RUSSELL LOWELL

James Russell Lowell, a New Englander, a "Yankee" so-called, wrote a number of poems in the Yankee dialect. This is one most widely read.

As you read this poem, try to picture for yourself an old New England farmhouse surrounded by snowy fields glistening in the moonlight.

Read all the lines in the poem that picture to you the farmhouse and its surroundings.

One of the features of the old New England farmhouse was the living-room with its big fire-place around which were often hung winter vegetables and herbs to dry for winter use.

Read the lines that describe this interior.
Who are the people in this poem?
Give the lines that describe the man, and tell what kind of person he was.

Give the lines that describe the girl and her character.
What lines tell you that the man is very shy and ill at ease?
What lines tell you that he is very fond of the girl?
What lines show her fondness for him?
In what lines does James Russell Lowell show that she acted opposite to the way she felt?
How did Zekle overcome her pretended indifference?
What lines show you that they were married afterwards?

In this poem there is a stanza about women that is often quoted.

See if you can select it and explain it.

V

IN THE CITY

GOING UP TO LONDON

BY NANCY BYRD TURNER

Nancy Byrd Turner, in this poem, is describing London not so much as it actually is, but as she has pictured it in her imagination—a place "where wondrous things befell." She has probably formed her pictures from her childhood play of "London Bridge is falling down" and from her childhood reading of "Dick Whittington and His Cat"—stories of the Tower, and tales of kings and queens.

Has the person speaking in this poem ever been to London? What lines tell you this?

Why does it astonish the speaker to hear the stranger speak in a casual way of going up to London?

Give the lines that describe how the speaker would like to be dressed when she is going to London.

Give the lines that show that the speaker wishes to go up to London in the spring.

The speaker would probably see spread before her, from her tall hill, the spires of Westminster Abbey and those of many other famous churches; the Houses of Parliament; the dome of St. Paul's; the Tower of London with its turrets; the Thames River crossed by London Bridge.

Read the lines in the poem that suggest these things.
Picture the people that she expects to make way for her as she crosses London Bridge.
Can you recall a famous old tale in which the Bells of Bow ring? It is evidently in the speaker's mind as she pictures her entrance to London.

UNDER THE EAVES

BY CELIA THAXTER

Where in the house is Celia Thaxter's room?
Give the many pleasures that she gets from looking out of the window of her room. Read the lines that tell of these.
What sounds does she hear from her room?
Read the lines that give these.
Is her home in the city or in the country? How do you know?
At what time of day does she like her room best?
Who are her neighbors? Read the lines that tell you.
Describe the pictures suggested to you by the following lines:

"*See the snow go swirling by . . .*"
"*Dove-haunted roofs and towers and spires . . .*"
"*The smoke's dim ragged phantoms soft . . .*"

THE MOVIES

BY FLORENCE KIPER FRANK

Many people take themselves away from unpleasant things by looking at movies that picture a life very different from theirs.

Describe the surroundings in which the woman in this poem lives.
What scenes in the movies give her relief from these surroundings? Why is this so?
Why do you like to go to the movies?

SHOPS

BY WINIFRED M. LETTS

What things in shops does Winifred Letts enjoy?
What are the various kinds of shops she describes?
Choose the lines in which she describes each.
Which of the expressions she uses in describing shops suggests most to you?
Read the lines that describe the shop people as they appear to the average shopper.
What more does Winifred Letts suggest about these people than the average shopper sees?
What does Winifred Letts mean by

> ". . . *the fair surprises*
> *That lie without our reach, the blue horizons*
> *Stretching for them beyond their peaceful borders.*"

COUNTERS

BY ELIZABETH J. COATSWORTH

Winifred Letts, in "Shops," saw something in *people* behind counters that was not evident to everybody. Elizabeth Coatsworth sees romance in the *things* behind counters.

In what sense did grocery shops come to be not grocery shops but hemispheres to her?
What lines in the poem give examples of how things in grocery shops may suggest hemispheres to a shopper with imagination?
What other things that you might see in a grocery shop could suggest hemispheres to you?

THE FRUIT VENDOR

BY FRANCES BEATRICE TAYLOR

Read the lines that describe the fruit vendor and his wares.

This poem is full of color.

Select all the expressions that give color.
Read the lines that tell where the vendor sells his wares.
As he sells his fruit, what are the scenes that he pictures? Read the lines that describe these.

Note how the warm colors described make you see the fruits.

What land do you think the fruit vendor is from? What makes you think so?
What other poem, or poems, have you read, in which things for sale carry the people who sell or buy them away from their actual surroundings to other lands?

THE TICKET AGENT

BY EDMUND LEAMY

What are the "small pass-keys to the world's Romance" that the ticket agent deals out?
Why does Edmund Leamy call them that?

The very names of some far-off places that we do not know carry romance with them.

What names are suggestive of it in this poem?
What pictures do these names bring to *you*?
Are they romantic to the ticket agent?

What other names of places carry romance to you?
What does Edmund Leamy mean when he says, "He deals in dreams and calls it work"?

MAR QUONG, CHINESE LAUNDRYMAN

BY CHRISTOPHER MORLEY

Read the lines that describe Mar Quong in his laundry shop.
Why does Christopher Morley envy Mar Quong?
What is Mar Quong's enjoyment when work is over?
What does Christopher Morley mean to suggest by Yang-Tse-Kiang?

THE REVERIE OF POOR SUSAN

BY WILLIAM WORDSWORTH

Is Susan in the city or in the country when she hears the thrush singing?
Where does the thrush's song take her in imagination?
Read the line that shows what the thrush's song makes her see.
Why does she see these things?
What lines of the poem describe her coming back from reverie to reality?
From what Susan sees, can you tell anything of her life before she came to the city?

VI

ALL SEAS—ALL SHIPS

THE WISTFUL ONE

BY ABIGAIL CRESSON

You who are girls know that sometimes, because you *are* girls, you cannot do things you want to do very much.

What did the girl in this poem want to do?
Quote lines showing that her nearness to the sea increased her longing for it.
Quote lines showing that she felt hampered by her life on land.
What lines in the poem suggest the girl's great love of the sea?
Why is the poem called "The Wistful One"?

RIVER BOATS

(Anonymous)

The writer of this poem knows the different boats by their sounds.

Give the lines that describe the whistles of the ocean liner, of the tug, and of the tropic steamers.
Select the line that seems to you most like the whistle of a boat.
Why does the writer like a "ship without a tongue" best?
What picture do you see in the lines in which the writer describes the "ship without a tongue"?

Give the picture of the river with its boats that the poem suggests to you.

What do these expressions make you see: "tugs black-browed and stodgy"; "battered tropic steamers"?

SHIPS

BY MARGARET BARRINGTON

Margaret Barrington is picturing in this poem a past age, in which ships that we no longer know sailed the seas. To sail the sea over unknown waters was, then, high adventure. Spain and Italy were the leaders on the sea—Spain the adventurer, Italy the trader.

Give the lines in which Margaret Barrington describes the Spanish ships going off for treasure.

In what lines does she picture the pirates from Morocco awaiting the rich Venetian traders in their galleys (boats with banks of oars usually rowed by slaves)?

Describe the picture that you get from the line, "And little boats, like butterflies, on some Italian lake."

In what lines does Margaret Barrington describe the disappearance of the colorful pageant of the seas?

Read the line that tells you what caused the disappearance of this old type.

Read the lines in which Margaret Barrington shows that these old ships of the past may be seen by the imaginative person in cloud shapes.

A LIFE ON THE OCEAN WAVE

BY EPES SARGENT

What mood of the sea does Epes Sargent like?

Read the lines or expressions that describe the sea in this mood.

Read the lines that describe the boat riding the waves.
To what does Sargent compare this boat? Explain the comparison.
What, in this poem, shows you that the speaker is a person who has a zest for life and adventure?

THERE'S NOTHING LIKE A SHIP AT SEA

BY HARRY KEMP

Harry Kemp, in the first and last stanzas of this poem, gives you a line of a sailor's chantey—a song that sailors sing in rhythm with their work. The poem develops the pictures and thoughts that this song gives to him.

Describe the picture of a ship at sea that Harry Kemp gives in the first stanza.
What other things in life, besides life on the sea, does the speaker describe as worth while to him?
Read the lines that describe each.
Would he exchange a ship at sea for any of these things?

BILLY PEG-LEG'S FIDDLE

BY BILL ADAMS

Read this poem through and you will get, in the rhythm, the spirit of the sailors as they dance hornpipes to the tune of the fiddle while the ship sails through the night.

Who is Billy Peg-Leg?
Read the lines that describe him in his galley.
Which of the lines picture to you the happy-go-lucky sailor ready for whatever comes along?

Describe the scene of the sailors and Billy Peg-Leg dancing to the sound of the fiddle.
Select all the lines that describe the sea.
Select the lines that suggest life on a ship.

THREE TARRY MEN

BY EDMUND LEAMY

Why are sailors called *tars*, or *tarry men*?
Read the lines in which Edmund Leamy describes the sailors getting on and off the train.
What things about them distinguish them from the people they call *land-lubbers?*
How did the writer tell from their conversation that they had sailed many seas? Read the lines that show this.
What lines in the poem show you that these three tarry men are typical sailors, who love to spin yarns and swear and curse their officers and the sea?
Read the lines that show, in spite of this, the fondness of these sailors for the sea.

CAPTAIN ENOCH

BY RACHEL FIELD

The old retired sea-captain is a familiar figure in New England. Rachel Field is picturing one for you in Captain Enoch.

Whom does Rachel Field represent as describing Captain Enoch in this poem?
Give the lines in which he describes Captain Enoch.
What signs does Captain Enoch show of having lived at sea a good deal?

How do you know that Captain Enoch has sailed to many strange ports?
Give some of Captain Enoch's opinions of the places he has been to.
How do they compare with his native state of Maine, in his estimation?
Do you know any character like Captain Enoch in your town or on your street, that you could describe in verse?

SPANISH WATERS

BY JOHN MASEFIELD

In this poem, an old pirate is recalling the days when he sailed the Spanish Main plundering towns and ships.

Read the lines in the poem that show this.
Read the lines that describe the place near Cuba where the pirates landed.
Read the lines that give the pirate's account of the burying of the treasure.

Maybe you will recall, when you read this, the out-of-the-way places in which the treasures were buried in *The Gold Bug* and in *Treasure Island*.

Read the lines that describe the treasure.
How does the treasure reveal the places from which it has been gathered?
What has happened to the men who buried the treasure, including the speaker?
Why doesn't the speaker go after the treasure? Read the lines on which you base your answer.
Read the poem aloud in order to hear the haunting melody with which Masefield sings this memory.

A NAUTICAL EXTRAVAGANCE

BY WALLACE IRWIN

Sailors are noted for their yarns, in which they tell magnificent lies with the seriousness of truth. Wallace Irwin is giving you a sailor's yarn—a "nautical extravagance"—as he thinks the sailor would tell it.

How does the sailor introduce his story so that you will think it is true?
What extravagance is there in his account of the preparations for the gale?
Quote the most extravagant lines describing the gale.
Quote the expressions that are typical of sailors' talk?
What is the funniest part of this story to you?

THE YARN OF THE NANCY BELL

BY WILLIAM SCHWENCK GILBERT

The author of this poem, William S. Gilbert, is the Gilbert of the famous Gilbert and Sullivan operas known all over the world and noteworthy for their delightful, whimsical humor. *The Yarn of the Nancy Bell* displays this humor. Like *The Nautical Extravagance,* it is a typical sailor's yarn.

Who tells the story of the Nancy Bell?
Why does the speaker in the poem think the man has been drinking?
Give the actions of the sailor as he begins the story.
Tell the story that he told.
How does he justify the claim of these lines:

"Oh, I am a cook, and a captain bold,
And the mate of the Nancy brig,
And a bo'sun tight and a midshipmite,
And the crew of the Captain's gig!"

How does his sad experience affect him? Read the lines.
Does the humor of this story lie in the yarn itself, in the manner of telling it, or in both?

THE INCHCAPE ROCK

BY ROBERT SOUTHEY

Where are bells and buoys usually placed? Why?
Where is the bell in this poem?
Read the lines that tell you who placed it there.
Why did Ralph the Rover take it away?
What kind of day was it when he removed it? Read the lines that tell this.
Who was the next who came to the rock?
Did Sir Ralph the Rover repent his deed?
What impression do you get of Ralph the Rover?
Compare him with Simon Danz.

THE WRECK OF THE HESPERUS

BY HENRY WADSWORTH LONGFELLOW

At what time of year was the Hesperus sailing?
Who were the chief people on board?
Read the lines that describe the little daughter.
Explain the comparisons that Longfellow makes in this description.
Read the lines that describe the skipper.
What signs of storm did the old sailor see?

Why didn't the father take the old sailor's advice to make port?
Read the lines describing the storm that overtook the Hesperus.
What did the skipper do to protect his little daughter from the storm?
Where was the Hesperus wrecked?
What became of the skipper and his daughter?

THE SANDS O' DEE

BY CHARLES KINGSLEY

After you have read the poem, tell the story of Mary.
Read the lines that picture the kind of evening on which she went to call the cattle home.
Read the lines that picture the coming up of the tide.
Which words make the picture especially vivid?
Read the lines that suggest the cruelty of the sea.
How do the fisher-folk still remember Mary?

Reread the poem aloud. Note the musical effect of the repetition of the lines in this poem, like the repetition of a refrain, or a chorus.

VII

SONGS OF LIFE

THE CELESTIAL SURGEON

BY ROBERT LOUIS STEVENSON

Robert Louis Stevenson here speaks of God as a heavenly surgeon. A surgeon often has to cause pain in cutting but he cuts to cure.

What does Robert Louis Stevenson think our task in life is?
What things to him are sources of happiness?
What things to you are sources of happiness?
Try to make a little verse of them.
How does Stevenson think that the celestial surgeon ought to cure him if he falters more or less in his task of happiness? Read the lines that tell this.

SONG FROM PIPPA PASSES

BY ROBERT BROWNING

Some mornings when you go out, you feel that it is good to be alive. Robert Browning shows this mood in this poem.

What time of year and what time of day give him this mood?
What things in this day make him particularly joyous?
What pictures do you get from the lines: "The lark's on the wing," and "The hillside's dew-pearled"?

THE SINGING WORLD

BY RALPH WALDO EMERSON

Ralph Waldo Emerson believes that everything in life has meaning and beauty because it comes from God. He expresses this by saying that all things *sing*.

Read the lines in which he speaks of the music that is in beautiful things.
In what lines does he speak of the music in ugly, repulsive things?
Which of these things *sing* most; that is, *express* most to you?
Why does Emerson call the music *sky-born*?

IN THE FIELDS

BY ELIZABETH BARRETT BROWNING

When you have had trouble in school or at home and feel very much at odds with the world, it does you good to go out for a long walk in the park or in the country.

There is something soothing in Nature. Elizabeth Browning feels this.

What things in the out of doors will restore her peace of mind? Read the lines that tell you.
Of all the things in Nature that she mentions, which ones give you the most comfort?
What does she mean by the expression "out in the fields with God"?

WHO LOVES THE RAIN

BY FRANCES SHAW

What things must a person love, according to the poem, to be admired by Frances Shaw?
In what lines does she tell her admiration?

A person who is serene, "who looks on life with quiet eyes," is not easily upset. Do you know why this is so?

What lines in the poem tell you this?
What type of person do you most admire?

A PRAYER FOR A LITTLE HOME

BY FLORENCE BONE

Florence Bone describes, in this poem, the kind of home she would enjoy having.

Read the lines that describe the particular kind of house she wants.
Would you like the same kind of house?
What things does she want in her house? Read the lines that tell this.
Which of these would you like to have in your house?
Does Florence Bone want her home in the country, or in the city? Read the lines that tell.
Where should you like to have your house?
From the kinds of things she likes, can you tell what kind of person Florence Bone is?

TO-DAY

BY THOMAS CARLYLE

What does Thomas Carlyle want to suggest to you by calling the day that's dawning a "blue" day?
In what sense may a day "slip *useless* away"?

A day may offer many opportunities—opportunities for joy, opportunities for kindness, opportunities for experience of various kinds.

To which of these opportunities do you think Carlyle refers?
Why does Carlyle think it so important to seize the day?

THE NOBLE NATURE

BY BEN JONSON

The man in "Carcassonne" lived to be very old, but he never really *lived* because he was always postponing doing and having the things that meant the most to him.

Ben Jonson, in this poem, is showing us that a noble life is one that accomplishes its purpose.

In what lines does he tell you that it isn't the quantity of things you do, nor the length of your life, that makes you a live person?
In what lines does Ben Jonson tell you that perfection may be attained in a very brief life?
What does he use as an example of a long life?
What does he use as a symbol of short-lived beauty?
The closing lines sum up the idea of the poem. Can you explain what they mean?

CANDLES DIVINE

BY MORRIS ABEL BEER

Morris Abel Beer, in this poem, compares life to a trail which we must follow, and human beings to candles that God has set to light the trail.

In what way is life like a trail or road?
In what sense may we be like candles lighting the trail?
In what lines in the poem does the writer bring out the importance of the influence which we exert on one another?

ABOU BEN ADHEM

BY LEIGH HUNT

Tell the story of Abou Ben Adhem and the apparition of the angel.
For what reason did Abou Ben Adhem's name head the list of names "of those whom love of God had blessed"?

EXCELSIOR

BY HENRY WADSWORTH LONGFELLOW

The strange device on the banner—*Excelsior*—is a Latin word meaning higher.

Where does the story take place?
Read the lines that describe the traveler.
Where is he going?
Is he undertaking an easy or a hard task?
What things or people that he meets along the way make his journey difficult?

Read the lines that show this.
What happens to the traveler?
Read the stanza that shows this.

This poem is not merely the story of a boy trying to cross the Alps—it has an inner meaning. The boy represents any one trying to reach an almost unattainable goal. He is beset by all sorts of temptations and difficulties, but he keeps to his purpose to go on even in the face of death.

This type of story with a hidden meaning is called an *allegory*.

ALADDIN

BY JAMES RUSSELL LOWELL

Recall the story of Aladdin and his wonderful lamp that you read in your fairy-tale days.

What is the Aladdin's lamp that the speaker in this poem uses to transform his cellar into a beautiful castle in Spain?
Do we generally dream about things we have or about things we lack?
Why does the speaker in this poem lose his Aladdin's lamp after he gains wealth and power?
Does he prefer his Aladdin's lamp to his riches? Read the lines that tell you this.
What could his Aladdin's lamp give him that riches couldn't?

THE THINKER

BY BERTON BRALEY

When you read this poem by Berton Braley, you think of busy foundries and machine shops, or places

where workmen are digging excavations or constructing skyscrapers.

Read the lines that suggest these various places.

The people who work in these places are brawny, muscular toilers whose labor must be directed by thought and intelligence.

In what lines does Berton Braley say this?

A skyscraper, a great bridge, a Holland Tunnel, had to exist first in somebody's imagination.

In what lines does Berton Braley give this idea?
Why does Berton Braley call this poem "The Thinker"?

GOD

(*Translated from the Upanishads by Dhan Ghopal Mukerji*)

This is a very beautiful explanation of God translated from the poetry of India. It is a very inspiring poem for you to learn.

In what lines does this poem tell you that God is everywhere?
In what lines does it tell you that God knows all things?
In what lines is the majesty of God given?
What expressions of the poem give the idea that God is a spirit?
In what lines are we told that this great Spirit which is everywhere in the universe and controls everything, notwithstanding its power and majesty, is also in the hearts of you and me?

WIND IN THE PINES

BY LEW SARETT

Lew Sarett thinks of God when he hears the wind blowing through the pines, and it gives him the idea that God reaches human beings through the forces of Nature.

Read the lines that tell you that he hears God in the wind.
Read the lines that suggest the sound and sweep of the wind.
Select all the words in these lines that suggest the sound and movement of the wind.
What does Lew Sarett think God can do for his spirit through the wind in the pines? Read the lines that show this.
Read the lines that suggest the kind of place that the writer is in. What time of day is it?

SANTA TERESA'S BOOK MARK

(*Translated by Henry Wadsworth Longfellow*)

The saints sought to live so as to attain the finer things of life. In this poem, Santa Teresa, one of the great saints, is summing up for her own guidance a plan of life. Sometimes we are very much disturbed about things that happen in our life. To Santa Teresa the way to avoid disturbance is to banish fear and anxiety, and trust in God.

In what lines does she tell us to banish fear and anxiety?
In what lines does she tell us that it is not worth while to worry over the petty irritations of daily life?
In what lines does she tell us that patience and faith in God are alone essential to peaceful living?
Why is this poem called "Santa Teresa's *Book Mark*"?

A PRAYER

BY EDWIN MARKHAM

Edwin Markham, in this poem, is praying for many qualities of soul that he sees revealed in the simple things of Nature. He doesn't want to make a bustle of living, but he wants to develop naturally—to "go softly as the grasses grow."

Quote the lines in which he prays for firmness of character.
Give the lines in which he prays for simplicity? for inspiration combined with humility of spirit?
In what lines does he pray for kindness and patience? In what lines for cheerfulness? for friendliness?

He compares each of these qualities to an object in nature. Show what these objects are, and why he uses them as symbols of the qualities.

THE CHILDREN'S SONG

BY RUDYARD KIPLING

Rudyard Kipling, an Englishman, is evidently thinking of England in this poem, but it is a pledge of allegiance that might be made by the youth of any country.

What things do the children pledge to the land of their birth? Read the stanzas that give the pledge.
In what stanza do the children pray that they may learn to accept discipline so that they may become good citizens?
Read the stanza in which they pray for self-control.
Do they pray that they may please their fellowmen or God by their actions? Why? Read the stanza that tells this.

In what stanza do they pray for kindness and charity?
What other things do they pray for?
Which of the things prayed for do you consider most important for good citizenship?

CHRISTMAS

BY NAHUM TATE

This is a hymn of the seventeenth century, putting into verse the beautiful Christmas story. It has the solemnity of an old chant. In the early Biblical days many of the people made their living out of their herds and flocks which they guarded by day and night.

Describe the picture that the first and second stanzas of the hymn make you see.
What are the "glad tidings of great joy" which the angels bring the shepherds?
What is the Christmas message to the world?

CRADLE HYMN

BY MARTIN LUTHER

This is another Christmas song of the seventeenth century. Martin Luther represents a child telling about the first Christmas. Note with what a simple, childlike manner the story is told.

THE FIRST CHRISTMAS

BY EMILIE POULSSON

Emilie Poulsson has written in *this* century a Christmas song from the old Bible story, just as Tate and

Luther wrote their songs centuries ago. She has given a joyous lilt to her poem, mainly by the repetition of the refrain "Long ago on Christmas."

Learn the one of these Christmas poems that you like best.

THE SHEPHERD WHO STAYED

BY THEODOSIA GARRISON

In "Christmas," you saw the shepherds watching their flocks when the angel appeared to them. Here is one shepherd pictured as telling his story, just after the other shepherds have left to go to Bethlehem.

Why did the shepherd stay instead of going with his companions?

Does he regret staying?

Read the lines in which the shepherd describes the angel's coming.

Why doesn't he hear the glad tidings that the angel brought?

Does he know why his companions went to Bethlethem?

Why does Theodosia Garrison think this shepherd in Paradise will wear a crown for faithfulness?

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Burial of Sir John Moore, The	*Charles Wolfe*	72	284
Candles Divine	*Morris Abel Beer*	249	369
Captain Enoch	*Rachel Field*	228	360
Carcassonne, *Translated from the French of Gustave Nadaud by*	*John R. Thompson*	78	288
Cavalier's Escape, The	*Walter Thornbury*	49	275
Cavalier Tunes	*Robert Browning*	47	273
Boot and Saddle		48	274
Marching Along		47	274
Celestial Surgeon, The	*Robert Louis Stevenson*	245	365
Chanticleer	*Katharine Tynan*	155	323
Children's Song, The	*Rudyard Kipling*	256	373

		Poem	Lesson
Child's Song in Spring	*E. Nesbit*	122	303
Chiquita	*Francis Bret Harte*	146	318
Christmas	*Nahum Tate*	257	374
Circus Clown, The	*John Ferguson*	202	348
Cloud, The	*Percy Bysshe Shelley*	112	296
Concord Hymn	*Ralph Waldo Emerson*	175	335
Coronach	*Sir Walter Scott*	73	284
Counters	*Elizabeth J. Coatsworth*	214	353
Courtesy	*Daniel Sargent*	110	
Courtin', The	*James Russell Lowell*	202	348
Cradle Hymn	*Martin Luther*	258	374
Curé's Progress, The	*Austin Dobson*	198	346
Daffodils, The	*William Wordsworth*	127	306
Danny Murphy	*James Stephens*	195	344
Darius Green and His Flying Machine	*John Townsend Trowbridge*	97	292
Dat Ol' Mare O' Mine	*Paul Laurence Dunbar*	145	317
Dear March	*Emily Dickinson*	128	307
Dinah	*Norman Gale*	143	316
Dutch Picture, A	*Henry Wadsworth Longfellow*	80	289
Eagle, The	*Alfred Tennyson*	163	329
Epitaph on a Hare	*William Cowper*	153	322
Excelsior	*Henry Wadsworth Longfellow*	250	369
Father William	*Lewis Carroll*	196	345
Feller I Know, A	*Mary Austin*	184	339
Fiddling Lad, The	*Adelaide Crapsey*	190	342
First Christmas, The	*Emilie Poulsson*	258	374
First Snow, The	*Charles Erskine Scott Wood*	173	334
Flame Song	*Nancy Byrd Turner*	114	298
Florist Shop, The	*Rachel Field*	201	347
Forest Ranger, The	*Mary Austin*	200	347
Fountain, The	*James Russell Lowell*	117	300
Fruit Vendor, The	*Frances Beatrice Taylor*	215	354
God (*translation*)	*Dhan Ghopal Mukerji*	253	371
God's Green Inn	*Old Play*	115	299
Going Up to London	*Nancy Byrd Turner*	209	351
Green Gnome, The	*Robert Buchanan*	4	261

		Poem	Lesson
Hervé Riel	*Robert Browning*	56	277
Highwayman, The	*Alfred Noyes*	34	269
Homecoming of Ulysses	*Stephen Phillips*	71	282
Housekeeper, The	*Charles Lamb*	155	322
House with Nobody In It, The	*Joyce Kilmer*	168	332
How They Brought the Good News from Ghent to Aix	*Robert Browning*	50	275
I Know Some Lonely Houses	*Emily Dickinson*	167	331
I'll Tell You How the Sun Rose	*Emily Dickinson*	111	296
Inchcape Rock, The	*Robert Southey*	236	363
Incident of the French Camp	*Robert Browning*	55	277
Indifference	*Louise Driscoll*	124	305
In School Days	*John Greenleaf Whittier*	86	290
In the City	*T. P. Cameron-Wilson*	208	
In the Fields	*Elizabeth Barrett Browning*	246	366
In the Morning	*Paul Laurence Dunbar*	186	340
January Morning, A	*Archibald Lampman*	133	310
Jest 'Fore Christmas	*Eugene Field*	189	341
John Gilpin	*William Cowper*	88	291
Kerry Cow, The	*Winifred M. Letts*	149	320
King Robert of Sicily	*Henry Wadsworth Longfellow*	10	263
King's Highway, The ("El Camino Real")	*John S. McGroarty*	174	335
Lady Clare	*Alfred Tennyson*	20	265
Lady of Shalott, The	*Alfred Tennyson*	23	266
Landing of the Pilgrim Fathers	*Felicia Hemans*	176	336
Leap of Roushan Beg, The	*Henry Wadsworth Longfellow*	43	272
Leetle Bateese	*William Henry Drummond*	192	343
Life on the Ocean Wave, A	*Epes Sargent*	223	358
Lincoln	*Vachel Lindsay*	178	337
Little Green Orchard, The	*Walter de la Mare*	120	302
Little Song of Life, A	*Lizette Woodworth Reese*	244	
Lochinvar	*Sir Walter Scott*	39	271
Lord Ullin's Daughter	*Thomas Campbell*	41	271
March	*Madison J. Cawein*	129	308
Mar Quong, Chinese Laundryman	*Christopher Morley*	217	355

		Poem	Lesson
Maud Muller	*John Greenleaf Whittier*	82	290
Mid-August	*Louise Driscoll*	130	308
Modereen Rue (*Little Red Rogue—The Fox*)	*Katharine Tynan*	151	320
Movies, The	*Florence Kiper Frank*	213	352
My Mother's Hands	*Anna Hempstead Branch*	183	339
Nautical Extravagance, A	*Wallace Irwin*	231	362
Nicholas Nye	*Walter de la Mare*	148	319
Night Will Never Stay, The	*Eleanor Farjeon*	141	315
Noble Nature, The	*Ben Jonson*	249	368
Ocean, The	*Lord Byron*	220	
October's Bright Blue Weather	*Helen Hunt Jackson*	131	309
Old Woman Rain	*Louise Driscoll*	136	312
On a Night of Snow	*Elizabeth J. Coatsworth*	144	317
Opportunity	*Paul Laurence Dunbar*	187	341
Owl, The	*Alfred Tennyson*	162	328
Owl Critic, The	*James Thomas Fields*	106	293
Painted Hills of Arizona, The	*Edwin Curran*	173	334
Patriot, The	*Robert Browning*	76	286
Pheidippides	*Robert Browning*	65	279
Phlox	*Louise Driscoll*	126	306
Plane-Tree, The	*Amy Levy*	122	303
Portrait of a Boy	*Stephen Vincent Benét*	185	340
Prayer, A	*Edwin Markham*	255	373
Prayer for a Little Home, A	*Florence Bone*	247	367
Rain in Summer	*Henry Wadsworth Longfellow*	137	312
Rainy Day, The	*Henry Wadsworth Longfellow*	139	313
Reverie of Poor Susan, The	*William Wordsworth*	218	355
River Boats	*Anonymous*	221	357
Robert O' Lincoln	*William Cullen Bryant*	159	326
Sandpiper, The	*Celia Thaxter*	161	327
Sands O' Dee, The	*Charles Kingsley*	242	364
Santa Teresa's Book Mark (*translation*)	Henry Wadsworth Longfellow	254	372
Says She	*Winifred M. Letts*	194	344

		Poem	Lesson
Scenes from Snow-Bound	*John Greenleaf Whittier*	170	333
Fireside, The		171	333
Mother		172	333
Snowstorm, The		170	332
Seed Shop, The	*Muriel Stuart*	123	304
Shepherd Who Stayed, The	*Theodosia Garrison*	259	375
Ships	*Margaret Barrington*	222	358
Shops	*Winifred M. Letts*	213	353
Silver	*Walter de la Mare*	140	313
Singing World, The	*Ralph Waldo Emerson*	246	366
Sir Marmaduke	*Author Unknown*	197	345
Snowlight	*Nancy Byrd Turner*	134	311
Song from "Pippa Passes"	*Robert Browning*	245	365
Spanish Johnny	*Willa Cather*	199	346
Spanish Waters	*John Masefield*	229	361
Spirit of the Birch, The	*Arthur Ketchum*	120	301
Stopping by Woods on a Snowy Evening	*Robert Frost*	135	312
Tartary	*Walter de la Mare*	77	287
There's Nothing Like a Ship at Sea	*Harry Kemp*	224	359
Thinker, The	*Berton Braley*	252	370
Three Tarry Men	*Edmund Leamy*	227	360
Thrushes	*Karle Wilson Baker*	158	325
Ticket Agent, The	*Edmund Leamy*	216	354
Tiger, The	*William Blake*	152	321
To-day	*Thomas Carlyle*	248	368
To Some Philadelphia Sparrows	*Jeannette Marks*	157	324
To the Evening Star	*William Blake*	140	314
Train, The	*Emily Dickinson*	111	295
Tree Feelings	*Charlotte Perkins Gilman*	118	300
Under the Eaves	*Celia Thaxter*	211	352
Washington	*James Russell Lowell*	178	337
Whippoorwill, The	*Madison J. Cawein*	158	326
White Fear	*Winifred Welles*	134	311
Who Loves the Rain	*Frances Shaw*	247	367
Willows, The	*Walter Prichard Eaton*	119	301
Wind in the Pine	*Lew Sarett*	254	372
Wistful One, The	*Abigail Cresson*	221	357
Wonder	*Bernard Raymund*	142	316

		Poem	Lesson
Wreck of the Hesperus	*Henry Wadsworth Longfellow*	239	363
Written in March	*William Wordsworth*	128	307
Yankee Doodle	*Edward Bangs* (?)	53	276
Yarn of the Nancy Bell, The	*William Schwenck Gilbert*	233	362